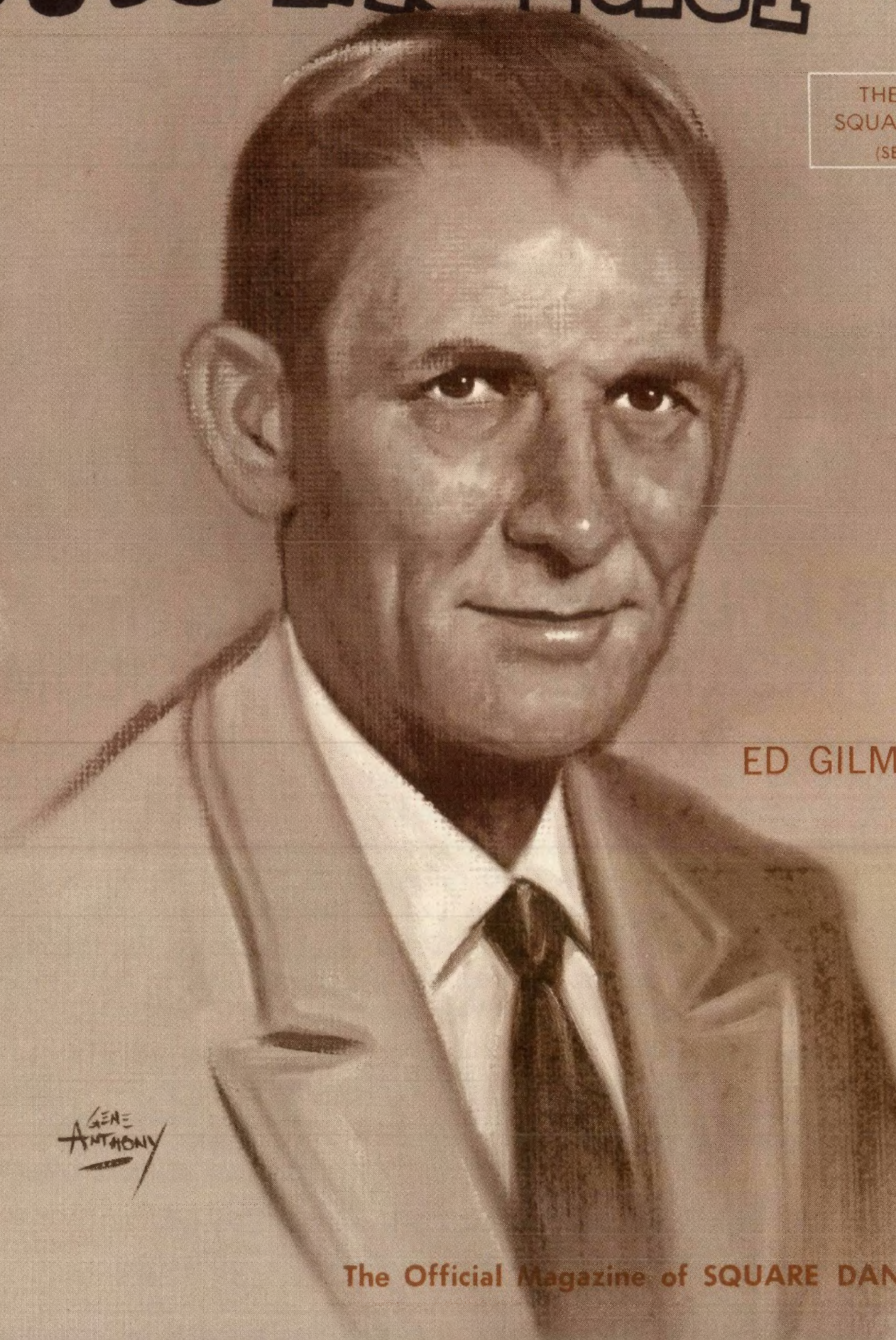


Sets in Order

35¢

NOVEMBER
1961

THE STORY OF
SQUARE DANCING
(SEE PAGE 33)



ED GILMORE

GENE
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The Official Magazine of SQUARE DANCING



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Sets in Order 462 N. ROBERTSON BOULEVARD, LOS ANGELES 48, CALIFORNIA

Thanksgiving-1961

THE MEN AND WOMEN listed here occupy a rather unique position in this Thanksgiving issue of Sets in Order. It is to them that their friends and square dance neighbors pay a special tribute for long and dedicated hours spent in the promotion and preservation of the activity they love. To those of you on this list — your friends wish to take this opportunity to say "Thank You." Your efforts are sincerely appreciated:

Thanks to our caller and his wife
Ed and Ida Adams
From the Dudes and Dames
Anchorage, Alaska

Thanks for all you've done for us
Al and Leona Aldridge
From the Suzy-Que's
Indianola, Iowa

Our sincere appreciation to
Dick and Doc Bayless
From Sherifian Squares of Morocco
and around the World.

Appreciation for untiring service
To Jim and Rosemary Bess
From the Ruffles and Shuffles
San Bernardino, Calif.

Our sincere thanks go out to
John and Evelyn Beyer
From Your Garage Class
Scottville, Mich.

Our club says, "Thanks to you both."
Bud and Betty Bleau
From the Cross Trailers
Ripley, West Virginia

Thank you ever so much
Harold and Bernice Block
From Earl H. Thompson
Racine, Wisc.

In sincere appreciation to
Les and Ruth Boyer
From Kalamalka Squares
Vernon, B.C., Canada

In appreciation of tireless efforts
To Bradley and Evelyn Braden
From the Montezuma Squares
Sedona, Arizona

Our thanks for sincere guidance to
Marty and Ida Brill*
From the Allemanders
Marietta, Georgia

*Name also suggested by Atlanta
(Ga.) Area Dancers and Federation

For many years of work, thanks!
Henry (Pat) and Bea Cain
From all Austin Square Dancers
Austin, Texas

Thanks to our pioneer leaders
Ed and Marea Cassidy
From Squaws and Paws
Erie, Pennsylvania

Thanks from all the members to
David and Kay Chambers
From the Tin Top Twirlers
Pender, Nebraska

Thanks to Mr. & Mrs. Past President
Don and Virginia Chaney
From the Satellite Squares
Melbourne, Fla.

Sincere praise and admiration for
Roy and Juanita Close
From the R'thm Round'rs
Lemon Grove, California

To our patient, inspiring ex-caller
Russ Conner of Harrisville, Mich.
From the Conahays
Now of Roswell, N.M.

To our Secretary and Treasurer
Mrs. Blanche Corcoran
From Virginians Square Dance Club
Alexandria, Virginia

From all of us to you, "Thank you"
Dee and Eulene Cox
From Whirls & Twirls, Dolores, Colo.
Circle 8, Cortez, Colo.

For everything you've done, Thanks!
Ralph and Fern Creek
From the Teen Twirlers
Correctionville, Iowa

Thanks to our teacher-caller & wife
Bill and Pat Deas
From the Workshop Kids
Manteca, California

To our club director and his wife
Bill and Rose Dodd
From the Jersey Shore Promenaders
Sea Girt, New Jersey

To our caller and his wife, The Best!
Jack and Alma Dodd
From the Silver Wheelers
Elko, Nevada

For everything you've done, Thanks!
Neil and Loretta Driscoll
Men & Maids Square Dance Club
West Springfield, Mass.

Thanks to our teachers from us all
Vic and Lum Ernst
From Harmony Hoppers Dance Club
Evansville, Ind.

In sincere appreciation to
Bill and Leona French
From the Area Dancers
Central B.C., Canada

To our caller-instructor and his wife
Mel and Rena Giles
From the Circle 8-ers
Albany, Oregon

To our organizers, for patience
Tom and Lois Goodwin
Sandy Shoes Steppers
Fort Pierce, Florida

Thanks for your faithfulness
Bob and Reva Graeme
From the Alfords and other dancers
Mid-Columbia Area, Oregon

For everything you've done, Thanks
Jim and Eleanor Griffith
From the Whirlaways
Creston, B.C., Canada

From all the members, sincere thanks
"Gundy" and Julia Gunderson
From The Chico Squares
Chico, California

Thanks for much enjoyable dancing
Baty and Jo Ann Hall
From the Thunderbird Twirlers
Annapolis, Maryland

For everything you've done, Thanks
Paul and Fran Hartman
From the Square Devils
Wheaton, Maryland

We're mighty proud of you both
Shorty and Dorothy Hoffmeyer
From the Haisley Squares
Ann Arbor, Michigan

Thanks for everything you've done
Jim and Mary Hood
All Square Dance Clubs
Columbus, Ohio

Thanks to our Special Events Ch'mn.
Mark and Millie Hopp
From the Palm Swingers
Palm Springs, Calif.

Thanks for your willing help
John and Marie Jarema
From the Promenaders Club
Saginaw, Michigan

Thanks for founding Mountaineers
Allen and Pauline Jones
From hundreds of square dancers in
Flagstaff, Arizona

In sincere appreciation to
Clara Kendall
From the Lighthouse Squares
Pt. Arena & Manchester, Calif.

To our "Fearless Leader" and taw
Bill and Bert Kimble
From the Kurtzy K's
Kansas City, Missouri

For everything you've done, Thanks
Guy and Vi Kinder
From Silhouettes & Wagon Wheelers
Granite City & Collinsville, Ill.

Our humble thanks in appreciation
Frank and Donna Kirby
From the Kickapoos
Champaign-Urbana, Ill.

Thanks to our teacher-caller & wife
Bill and Helen LaBombard
From a group of dancers
Racine and Kenosha, Wisc.

"Thank you" to our teacher-helpers
Tom and Angie Lord
From the Shirts and Skirts
Manhattan, Kansas

Thanks for all you've done
Bill Maier**
From your dancer friends
Tampa and St. Petersburg, Fla.

**Name also suggested by Don
and Marie Armstrong

Thanks for everything you've done
Mrs. Helen Matyas
From all your square dance friends
Kalamazoo, Michigan

Thanks from all the members to
Bill and Faye Mauk
From the Radar Squares
Texarkana, U.S.A.

Just "Thanks" to
John and Elizabeth Minton
From the Gay Squares
Sidney, Ohio

For everything you've done, Thanks
Fritz and Gladys Morrell
From the Jackson Thunderbirds
Jackson, Michigan

To our caller and his wife
Herb and Mae Netherton
From This 'Ole House Club
Enid, Oklahoma

With grateful thanks to
Earle and Jean Park
Charles and Mina Millham
Stockholm, Sask., Canada

Thanks for helping us start right!
The Gilbert Paysons
From the Checkered Twirlers
Glenar, Michigan

Appreciation to our caller and wife
Harry and Louise Peavy
From the Circle Squares
Fort Walton Beach, Florida

Thanks!
Johnny and Louise Pierce
Sandhill Shufflers
Kermit, Texas

In sincere appreciation and thanks
Ken and Lorraine Pittam
From the Circle Eight
Sterling, Colo.

Sincere thanks for unselfish devotion
Eldon and Ruth Pittenger
Chillicothe Square Dancers
Chillicothe, Ohio

Praise to our caller and wife
Paul and Dot Pratt
Monadnock Squares
Keene, New Hampshire

For everything you've done, Thanks
Lewis and Marge Pruitt
Kalico Kickers
Poplar Bluff, Missouri

Our grateful thanks for "promoting"
Marie Rademaker
Caller Gene and Alice Maycroft
Muskegon, Michigan

In sincere appreciation to
Don and Dorothy Rand
From the grateful square dancers
Canton-Akron, Ohio

A "square" thank you to
Howard and Rosie Remmy
From Boots and Calico Dancers
Hayden, Colo.

Sincere thanks to our teacher-caller
"Mert" Rogers
From the Gloucester Skippers
Gloucester, Mass.

Sincere appreciation to our caller
Howard Rohrbacher
From the Ocala Square Dance Club
Ocala, Florida

Appreciation to our instructors
Elmer and Lillie Schenkel
Hoedowners Square Dance Club
Casper, Wyoming

For everything you've done, Thanks
Harold and Margaret Shults
From the Newbern Squares
Newbern, Tennessee

Thanks for a squaring good time
Blackie and Gertie Simmons
Scott Key Squares
Frederick, Maryland

For all you've done for us all
C. H. "Sugar" and Phyllis Smith
From a group of your friends
McPherson, Kansas

For your terrific organizing and help
Don and Fran Smith
From Harold and Lota Erickson
Dearborn, Mich.

Thanks for everything you've done
Harper and Dorothy Smith
From North Star 8 Club
Paris, Texas

Thanks for your leadership
Howard M. and Gertrude Smith
Potsdam Polka Dots
Potsdam, New York

Thanks to our caller and his wife
Joe and Ella Spacek
From Virginia Cottrell
Dime Box, Texas

Thanks to our caller and his wife
Fred and Ruth Staeben
From the Trailwinders
Colorado Springs, Colorado

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Mel and Beth Stricklett
From the callers helped by N.W.C.A.
Portland, Oregon

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Art and Dora Sweet
From the Muskeg Squares
Prince Rupert, B.C., Canada

In sincere appreciation to
Ray and Della Terrell
Chaparral Squares
Alamogordo, New Mexico

To our caller and his gracious wife
Jim and Rachel Thompson
The Circle T Square Dance Club
Wichita, Kansas

Thanks to founder and guiding light
Kirby Todd
From the Folk Valley Dancers
Marseilles, Illinois

Many thanks for fun and fellowship
George and Marion Waudby
Kellys, Desert Squares, Foot-Fiddle
Tucson, Arizona

Thanks from all the members to
"Pop" and Grace Wersderfer
From the Shirts and Skirts
Baker, Nevada

Thanks from all the members to
George and Mary Woods
From the G/M's
Trail, B.C., Canada

To the caller who has been helpful
Lynn Woodward***
Duck 'n' Dive Club
Minneapolis, Minn.

***Name also suggested by Do-C-Do
Club and Woodward Barn

Sets in Order

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and for the general enjoyment of all.

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Los Angeles 48, California

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF Sets in Order published monthly at Los Angeles, California for September 27, 1961. (1) The name and address of the publisher, editor, and managing editor is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California; business manager is: Jay Orem, 462 N. Robertson Blvd., Los Angeles 48, California. (2) The owner is: Sets in Order, a corporation, 462 N. Robertson Blvd., Los Angeles 48, California. Stockholder is: Robert L. Osgood, 462 N. Robertson Blvd., Los Angeles 48, California. (3) The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of the total amount of bonds, mortgages, or other securities are: None. (4) Paragraphs 2 and 3 include in cases where stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. (5) The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 17,500. (Signed) Jay Orem, Business Manager. Sworn to and subscribed before me this 27th day of September, 1961. (Signed) Charles J. Munns (Seal) (My commission expires July 2, 1963.)

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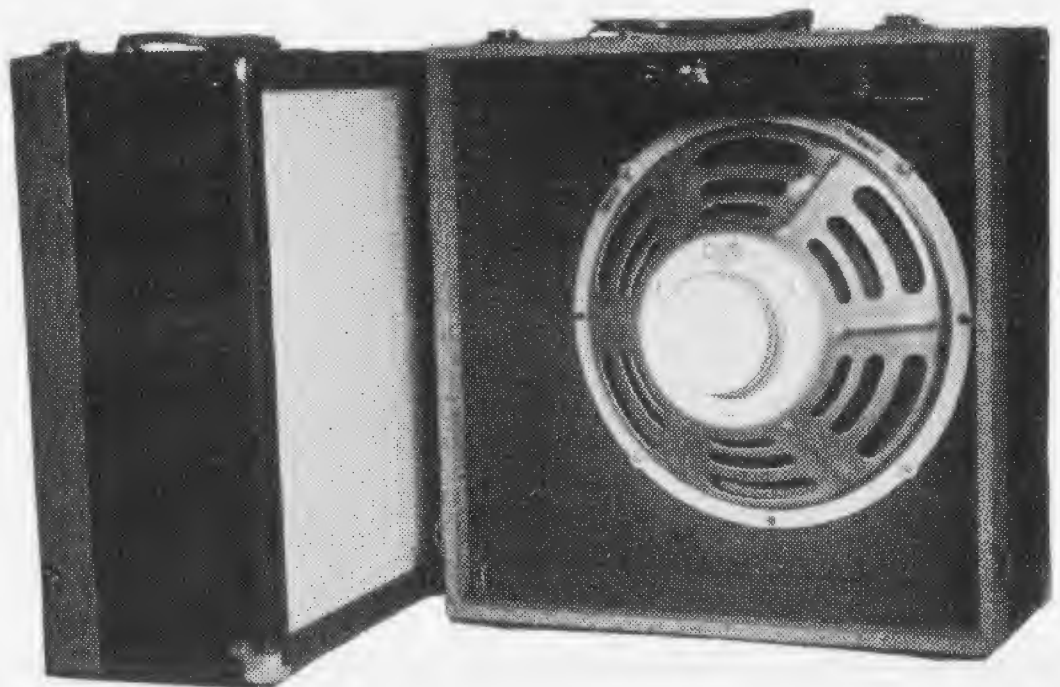
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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for the complimentary copy of Sets in Order which we received after attending the National in Detroit. We were former subscribers and didn't realize how much we missed reading the magazine until we received our copy. We are now taking the magazine again...

Some years ago Mr. (John) Jarema of Milwaukee made up the new break "Grand Sashay" and sent it to Sets in Order. He heard nothing more about it and was surprised to see it used at the Convention, and even more so to see it written up in the July issue. Just thought you might like to know so he can receive credit for it.

Tony and Esther Greko
Saginaw, Mich.

One of Rickey Holden's early records (1950?) included the Grand Sashay—a figure he used quite often back in those days. I seem to remember doing it even before then and have always thought of it as a traditional movement. Editor.

Dear Editor:

Thanks for the cute ideas in Sets in Order that we have been able to adapt to our Hoedowners Club dances here in the Pittsburgh area...

Betty Miller
East McKeesport, Pa.

You're welcome, Betty. Hope you like the ones this month.—Editor.

Dear Editor:

More and more I'm very grateful to be a square dancer. When I reached Las Vegas, Nev., on the first hop of my flight from North Carolina to Okinawa, a 'phone call to the Chamber of Commerce put me in touch with some wonderful people. There are quite a number of clubs there, including ones called for by Earl Neff and Fred Bailey... These folks made me feel right at home... and showed me that square dancers who live up to
(Continued on page 50)

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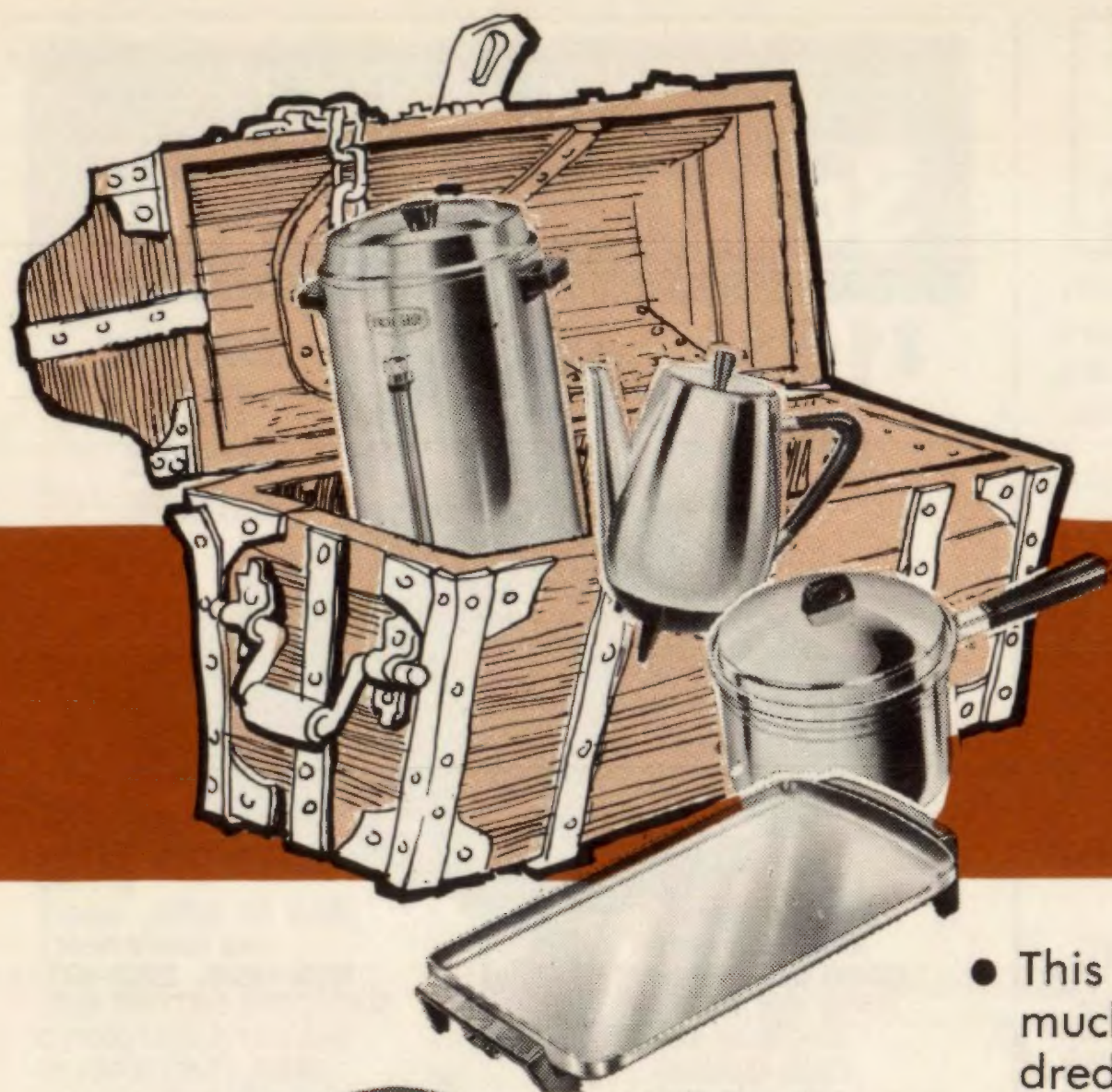
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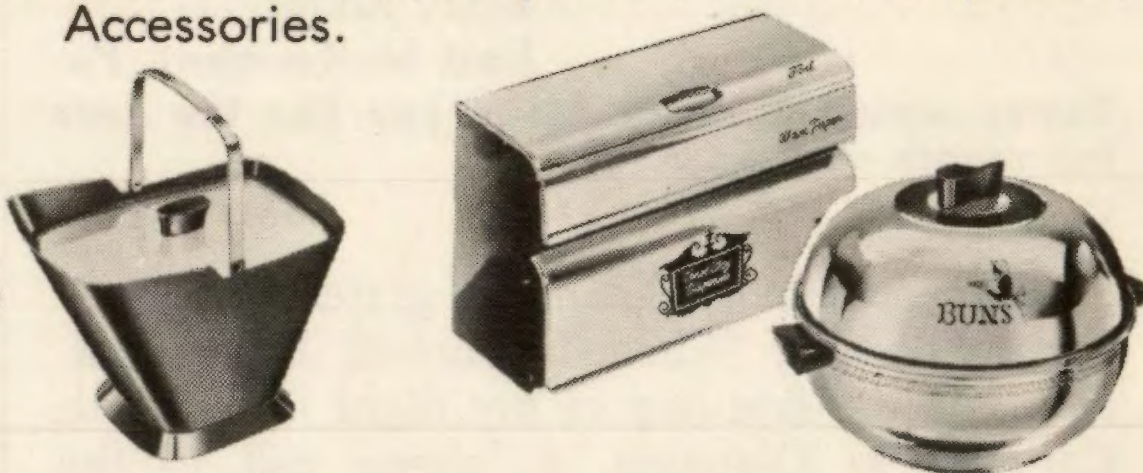
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462 NORTH ROBERTSON BLVD., LOS ANGELES 48, CALIFORNIA



AS I SEE IT

bob osgood

November 1961

HOW NEW — OR OLD — is American square dancing? Where did it come from? How did it develop? These are just samples of questions we've been asked for years. Up to now we've had to answer each inquiry separately or submit a long list of reference books which might be searched out and studied in order to get the desired answers.

This month we're pleased to come up with the best possible solution — a specially created "handbook" — on the history of square dancing.

The author is that very wonderful friend of American square dancing, Dorothy Stott Shaw. Dorothy, as you may know, together with her husband, the late Dr. Lloyd "Pappy" Shaw, shared in the early transformation of square dancing from a little known bit of Americana to a respected and joyous pastime shared by several million persons in all parts of the world.

Now, thanks to this special booklet (your copy is bound into the center of this issue), you'll be able to trace square dancing, step by step, over the past 500 years. You'll be transported through Dorothy's pictures-in-words to a village *square dance* in early England, then to an elegant festival in the palace of the French King, two hundred years ago. And all the time you'll be traveling closer and closer in the direction of the square dance you know and enjoy today.

You'll find in this book all of the background and research material you'll ever need to spice up your news releases and club meetings. And you'll find a treasure chest of material for the talk you may have to give on the subject of square dancing before the local P.T.A.

We're especially proud — on this — Sets in Order's thirteenth anniversary — to give you this special birthday present. Please enjoy it.

There've Been Some Changes Made

YOU MAY HAVE NOTICED a rather important omission in our masthead these past two issues. Our friend, Ruth Paul, who came to

help out "for a week or two" back in 1949 finally moved away from our area and so away from the old S.I.O. office.

After 12 exceedingly busy years of meeting deadlines with us, encouraging us with all our various projects and lending her knowledge, enthusiasm and understanding to our organization, she deserves a little time out for herself and her family. But we're going to miss her — that's for sure!

We're also adding a pair of names, as you may have noticed. Most recent member of our S.I.O. family is Ross Reeder as our Art Department authority. Ross has been square dancing in our clubs out here for about a dozen years. His professional background in art and promotional work goes back a great deal further than that and we feel particularly proud to have acquired his services.

The other name you'll notice is that of Merl Olds, caller of no little experience and repute here in the Southland and "jack-of-all-trades" at S.I.O. for more than a year.

It was Merl who dreamed up the Record Report as a means of enlightening callers and dancers concerning the multitude of new releases each month. Just recently Merl developed what we feel is the greatest, most realistic, fairest and most sensible means of reviewing new releases. Check the "On the Record" section in this issue (page 80) and notice the concise description of each new dance. We think you'll agree that this is a great improvement.

So, in saying "thanks" and "so long" to Ruthie, we welcome Ross and Merl as the newest members of the growing S.I.O. family.

Leader Among Leaders

WE FIRST REMEMBER Ed Gilmore when he was running a paint store in Yucaipa, a suburb of Los Angeles, and calling and teaching square dances at night in and around Riverside and Redlands. This was back in the late 1940's.

Long since the paint store has been forgotten

and Ed has become one of the most influential and significant figures in the contemporary square dance scene. Nobody in today's square dance picture has worked harder at placing square dancing in its proper perspective than has Ed.

One of the first callers to hit the travel circuit, he set out on a crusade to help develop a strong and permanent activity. With his motto, "Comfortable dancing in the proper spirit," Ed has given lasting square dance pleasure to square dancers in virtually every state and Canadian province. Continually in demand by leaders' groups, he has contributed his own brand of homespun wit and wisdom in spots that have developed into strong, healthy square dance communities.

Busy Man

Contributor of many well-timed classic square dances, author of articles on the subject, advisor in many of the nation's top square dance areas and for many of the leading square dancing events (his was the inspiration behind the first National Square Dance Convention in 1953), featured caller on square dance recordings (SIO, Balance — his own label — and Decca) and inspiration to blossoming callers across the land, Ed has been truly a guiding hand during this past decade.

Ed has the ability to express the true feelings of square dancing. As a result many of his quotes have been used in square dance manuals and textbooks. Here for instance is an oft-quoted Gilmore definition: "A good dancer is one who dances automatically. He hears a command, translates the command into action, executes the figure without actually being conscious of having done the figure. This automatic reaction can only be achieved with practice, practice, practice."

Eleven months out of the year will find Ed and Drusilla, his wife, living out of suitcases and traveling from one end of the country to the other. The good Ed has done and continues to do will indeed be reflected in the strength of future square dancing in coming years. We feel privileged to dedicate our cover and this issue to him.

Europe for Dancers

GATHER 'ROUND. As much as I might protest showing home travel movies, you must let me tell you about our safari—our recent square dance trip to Europe, that is. In case you haven't

heard it before, Becky and I are quite strong advocates of the value of square dancers traveling together and this recent experience has served to underline our feeling even more.

What a time we had! — 32 of us, all square dancers, all from California. We left Los Angeles via the Polar Route on an SAS jet bound for Copenhagen, Denmark, last August 12. The trip was a success before it ever started. We'd been planning and talking and dreaming the three-week junket for almost a year and as we left Los Angeles it seemed like just a continuation of an experience that had already given all of us so much pleasure.

Copenhagen — home of Hans Christian Anderson, the Little Mermaid statue, Tivoli Gardens; an impromptu square dance in a little tearoom on the rain and wind blown shores of the North Sea.

Then on to Norway. Smorgasbord for breakfast, bright knitted woolen sweaters for almost everyone in the crew, three memorable days by boat and bus along the fjords, Bergen to Oslo.

Dancing? We were all dancers. Many of us dance at home from two to five nights each week, but this was our opportunity to see the world and to enjoy it even more because we could share it with a group of square dancing friends. But there were some unusual square dance occasions. With the cold wind coming down from the glaciers, those of us enjoying the beauty of the fjords found there was no better way to keep warm than by breaking out a fast-paced bit of dancing on the deck of our steamer. Then, once while being entertained by a group of Norwegian musicians and dancers in a small folk village, we had the double pleasure of dancing their dances with them, following which we included members of their group in a brief but enjoyable tip of American square dancing. The old gentleman playing the Hardanger violin spoke no English but came out with enough of Rakes of Mallow to give us a lot of fun.

From Norway by jet to England. We spent some time renewing acquaintance with members of the British square dance group and making rather elaborate plans for the junket next year.

One of the delights of our entire trip was a surprise invitation into a lovely English country home where all of us were treated to afternoon tea and where we tried our best to

say thank you and answer our host's request to "see what American square dancing is like." Unthinkable, perhaps, by good old English standards, we managed to get the cook, the maid, our bus driver and the mistress of the household all in the same circle mixer. Unusual to say the least but heartily satisfying and long to be remembered by us all.

France — with the Palace of Versailles, Paris at our feet from the top of the Eiffel Tower, the colorful artists of Montmartre, the Seine winding its lazy but captivating pattern, the chestnut trees heavy with fruit, escargots to be tasted and French nightlife to be enjoyed — who had time for square dancing?

Germany we found in the midst of election excitement. The Rhine could never have been lovelier. It was almost impossible to see all the castles as we looked from one bank of the river to the other. Here, as before, members of our group had occasion to make good friends of folks native to the country. We sang with them on the boat; we sang with them in the Hofbrauhaus in Munich; we shared a picnic with them in the Bavarian Alps and we danced with them whenever we had the opportunity.

The big square dance, the Seventh Annual Roundup of the European Association of American Square Dance Clubs held in Bad Kreuznach, Germany, was a fitting climax for us all and we enjoyed mixing into the squares so that we could be with as many of the overseas dancers as possible.

Interesting to note as the trip neared its completion was the fact that for every spot visited there were those among the group who said, "That was our favorite country. That is the

place to which we would most like to return."

Now comes the fun of thinking back, of reliving these experiences that happened so fast that we could only store them away until we had a more leisurely opportunity to take them out and think them over. There is no doubt that, had just Becky and I made the trip alone, we would have enjoyed the experience, seeing the wondrous lands, meeting new friends, and eating delicious and unknown foods. However with 32 sets of eyes, almost as many diaries and 27 cameras I feel that the greatest pleasure will come in sharing and reliving this square dance junket together for many years to come.

Ramblin' Thoughts

A WHILE BACK we ran an article from an incensed reader on the subject of female square dancers and their undergarments. From that minute the battle of pantaloons vs. sissy britches was on and for several months it raged through the pages of S.I.O. with definite opinions on the subject being expressed from all parts of the square dance world. This was our first "official" *Hot Potato*.

Since then we've had some rather lively tussles over the subject of flip records vs. non-flips and from time to time have come up with other provocative items that have attracted a bit of attention. Now we present a new hot potato on the subject of uniformity in square dance costuming. You'll find it on page 14. We feel that probably only the surface has been scratched on this topic and we rather imagine we'll be hearing from some of you regarding your opinion.

As you read this issue, the 6th Edition of the
(Please turn to page 62)

Ready for the take-off and three weeks of travel together, these square dancers pausing before the steps of their jet (and reading from left to right) are: Jimmy De Rosa (travel agent), John Campbell, Doris Campbell, Wally Jensen, Frances Rominger, Glenn Rominger, Florence Morrow (in front of Glenn), Claire Mueller, Becky Osgood, Chris Mueller, Ruth Stein, Harry Stein, Dixie Brewster, Houston Brewster, Mickey Lake, George Lake (almost hidden), Evie Rockwell, Jay Rockwell, LaVon Ashworth, Cal Ashworth, Betty Franzen, Florence Truelson (peeking over Betty's shoulder), Marvin Franzen, Paul Truelson, Ann Padersen, Phyllis Peterson, Fred Padersen, Joan Jensen, Max Neumann, John Morrow, Bob Osgood and kneeling in front, Stan Peterson and Margaret Neumann.



**STYLE
SERIES:**

THE SQUARE DANCE BALANCE



THE TERM *balance*, though quite commonly used in some of America's earlier dances (i.e. Contras, Quadrilles, etc.) is almost lost in today's form of square dancing. The motion of the balance, however, remains as a definite part of the contemporary scene and will crop up several times in a typical evening's program.

Referring to Webster, the definition of the verb "balance" includes this description: "In dancing, to approach and recede from; as, to balance partners." In many areas this movement was used as a form of partner acknowledgment — in place of a bow and curtsy.

The man and his partner would face—standing a foot or so apart (1) and in two short



In another type of balance referred to by some as the "step — swing" or "New England" balance, couples face (as in 4), hold right hands and simultaneously each person steps on his right, putting his weight on that foot and then swing brushes the left foot across the right. Finishing the brush, the left foot is returned to place, the weight put on it and the right foot is swept across in front.

This same balance may be done with couples facing the same way (as in the "Buffalo Quadrille"). Step right — count one, brush left — count two (5), step left — count three, brush right — count four (6).

This type of balance can be executed quite lightly with the brushing foot barely touching the floor; it may be done with a light springing motion as a modified pas de basque; or it can be a rather boisterous thump clumper where the entire body is allowed to go into orbit for a fraction of a count and then thunder to the floor with all the body weight behind it. This last may be fun for some but it won't last (neither will the floors).

As a practice drill form a circle of couples facing in with hands joined. Step to the side with the right and place the weight on that foot (count one), then lightly close the left to the right (count two). Next, step to the left, putting the weight on the left foot (count 3) and finally close with the right (count 4). With the circle moving together even those having difficulty will get the idea. This drill may be expanded to include the step brush (see above) or the pas de basque.



walking steps (or one two-step) would move together (2). To complete the balance they would move away in two counts. Often this would be repeated for an eight beat balance.

Looking down on an entire square doing this balance, one would see each couple balance forward (3) and back (4) in perfect unison.





This about brings us to the subject of the balance as we see it today. The rip tide or ocean wave line is a prime example. Two couples stopped in a line midway into a pass thru would get into a line of four with the dancers alternating in their facing direction. With near hands joined, they take two short steps (or one two-step) forward (7) and then two short steps (or one two-step) back (8).

"HANDS-UP" BALANCE

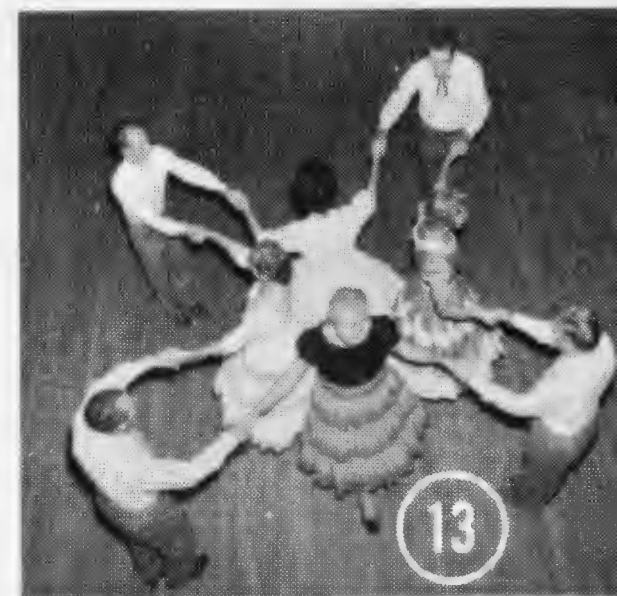


In this balance the hands held up in a pigeonwing serve as arresting gears to keep from going too far forward (9) and as springs to set a comfortable rocking motion into action.

As a contrast, this same line executed with the hands held down becomes an uncontrolled lunge forward (10) and back (11). Not only is this more difficult to accomplish with the beat of the music but the weight of two persons pulling against the shoulder blades (arrow 10) and arms (arrow 11) makes this an uncomfortable and often dangerous style.



Perhaps this can be illustrated even better with the very common Alamo style type balance. Because this movement is done in a circle rather than in a line, the amount of pull against the lowered arms is exaggerated and a strain against the shoulder blades is quite pronounced (arrow 12). Likewise the balance back (13)



becomes a combination of bumping bodies in the center and pulled arms.

A most comfortable, controlled and satisfying method of doing the Alamo is with the hands up grip suggested in the ocean wave line. With this hands up grip, the dancers, taking two short steps (or one two-step), can go only so far forward (14) until the arms, acting as a spring, sustain the push. Then, backing away in two short steps (or one two-step), they move on the beat only a short distance (15).



There are other situations under which these balances may crop up but these few simple suggestions can quite simply be applied to most of them.

Try these suggestions for yourself. Analyze an alamo or rip tide. Note how, with an arm-down grip, there is a tendency to forget the *dancing* for a minute and stomp forward. Then try a hands-up and a two-step and treat yourself to a most pleasant dancing experience.

WHY A "CLUB OUTFIT"?

By Virginia Wolf — Van Nuys, Calif.

IT MIGHT BE WISE for square dance clubs to consider some of the problems of the apparently growing trend in some areas to "look alike" by dressing in matching club costumes. Why do we want to look alike? "For publicity," might be an answer. Publicity can be bad. Is it wise to announce "here we are" in such a blatant fashion? Whom are we impressing? Square dancing is not a competitive recreation. Actions speak louder than words but sometimes it is better to speak softly. Is "identification" or personable quality the more important?

The mass effect of a group dressed alike can be pleasing. However, frequently the effect doesn't turn out as desired. Observers have been known to get a bit dizzy from watching a maze of dots or stripes. The same costumes on an exhibition group, viewed on a stage, with proper lighting, can be very pleasing to the eye. But are we all exhibition dancers?

A major problem to consider when a club decides to "look alike" is finding a costume in which style, material and color fit every individual. This is completely impossible. In attempting to come to some sort of compromise, clubs have been known to actually lose members, even disband over clothes disagreements.

It is the girls who suffer more than the men in the "look alike" groups. There are a few fortunate girls who look well in anything. Others have to be choosy as to style; colors have to be of certain shades to be flattering to varied complexions. Color is a most important

factor in a woman's appearance. Certain material patterns must be avoided by some. How impossible to find a cut, color and design that will fit everyone!

All of us desire to look our best, to be as attractive as possible. Uniformity of dress does not enable us to attain that goal. Individuality is lost. Persons who do not look or feel right in their clothes can suffer agonies in loss of confidence and with various "complexes." Most of us need all the boost we can get from feeling that we are looking our best. How much of this must we sacrifice for club loyalty?

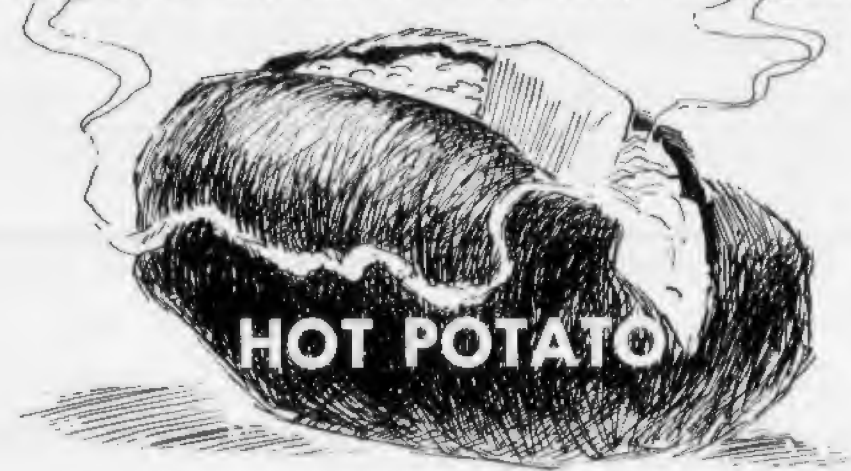
Many girls admit they "hate" their club dresses. Couples who belong to several clubs that "look alike" are able to wear little but what they see duplicated over and over again. How much sooner we are apt to tire of a new dress in this kind of atmosphere. It ceases to be "special" when there are a dozen like it. There are couples who can't afford to conform with club dress but feel they must go along with the group or be left out of club activity.

What about the fellows? Do they enjoy seeing themselves coming and going in every square on the floor? Do they consider their wives as attractive when compared to a lot of other women wearing the same thing? Do they "hate" their club outfits, too?

One thing frowned upon in square dancing is the habit of little groups keeping to themselves — little "cliques." These are emphasized by a club in "full dress." The circumstances may be quite innocent, as in many cases with cliques, but how are we to know?

If your club is considering a club costume or if you are already in this category, put a little thought into the reasons for such activity. It might be wise to have a discussion group with all members concerned. Give them a chance to air their real feelings on the subject. Better still, have them fill out a questionnaire with no signature. It can be most enlightening. Let's be honest with ourselves. Before adopting a "club costume" be sure it is really desirable, not just "keeping up with the Jones club." Think it over carefully!

A SPECIAL SETS IN ORDER



SERVICE

THE DANCER'S WALKTHRU

Sets in Order

PARTY IDEAS LATE FALL AND LATER

AN EASY-TO-MAKE decoration which may also be a favor appropriate to late-fall and an addition to the evening's refreshments can be formed from candy orange slices.

Start with three orange slices and secure them together with a regular size toothpick. Attach two more slices together with $\frac{3}{4}$ of a toothpick, leaving a point extended. Push this point into the first group of slices. Keep going until you have a round "pumpkin."

Wrap your pumpkin in transparent Saran, tie it at the top and add an orange or rusty pompom, a sprig of pretty foliage, etc. Set on dark green crepe paper these pumpkins make a very pretty refreshment table.

In line with our favorite holiday, Thanksgiving, which occurs this month, one club in Los Angeles, Calif., planned a square dance for the Friday night after the holiday and their invitations read, "Come one; come all. We offer Cold Turkey and a Hot Caller!"

Looking ahead into December, try a hall decorating party at your club. Gather the members together with raw materials including pine boughs, mistletoe, the Tree, tinselly decorations, etc., turn them loose and finish off with a pot-luck dinner.

Thanks to Ray Bauer and the Coca Cola Co. for idea springboards.

HELPFUL HINT KNOW YOUR GUEST CALLER

IS YOUR CLUB about to sponsor a dance for some nationally famed caller? Are you on pins and needles waiting for the big day, with hall rented, music and P.A. set up, dancers invited? Fine. And what do you know about your guest caller?

"Well," you may sputter, "he's made ump-teen recordings on the best labels, he's been at 17 camps on the staff, he calls at all the con-

ventions and he's — well, he's just hot stuff, that's all."

Is he? You're probably very right but you have demonstrated that you are only familiar with his "public image," that smiling picture in the square dance magazine ads. What is he like as a person?

There is a reason for finding this out before your guest caller arrives. If you know something about him, his tastes, his likes, his foibles, you are better prepared to work with him and to provide the type of evening which he can handle the best.

There is obligation on both sides, of course. But — for a for instance — have you lined up a big dinner party before the dance — with all the local leading lights of square dancing attending? Will you stuff your guest with buckets of food, regale him with local anecdotes about people he's never heard of?

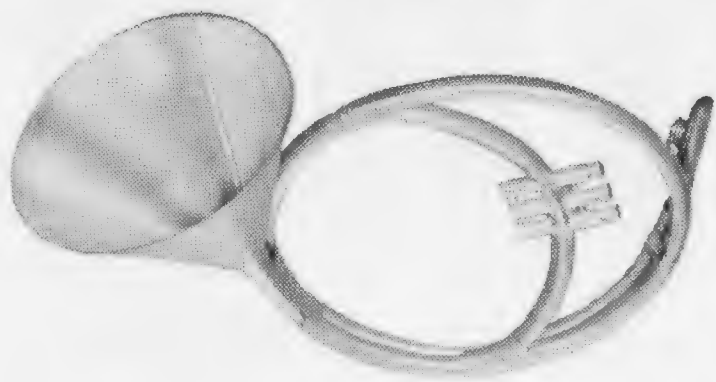
Just consider. Perhaps your guest has been on the road for lo! these many weeks. Maybe he'd like to shave and shower when he gets in, have a quiet dinner with his hosts, or, possibly not eat at all. Some callers prefer going out *after* the dance for a hearty snack. Granted that you were trying to offer hospitality — is it *really* hospitality—or is it what *you* want to do?

If you want to know this sort of personal thing about your caller, you might ask him outright if he'd prefer to be with a large group before the dance — if he wants to go to an After Party or would he prefer to hit the sack for some much-needed rest after the dance. Failing that, ask his wife, or if you know dancers in his area, ask them.

There is a lot more to this travelling caller bit than hiring a caller by mail, feeding him, bedding him and dancing to him. You can insure yourself the best dance the man can call if you will show enough interest in him as a person to find out his likes and dislikes and govern your own plans accordingly.

The WALKTHRU

The French Horn



The BIG BRASS BAND

Clarinet



The Trumpet



LOOKING FOR AN IDEA to dress up the entertainment on that big party? Perhaps you're having a circus party and you need something special to lead the grand march. Maybe the theme is an old time election rally or maybe your club plans a football dance. Why not include as a part of the program a full fledged brass band?

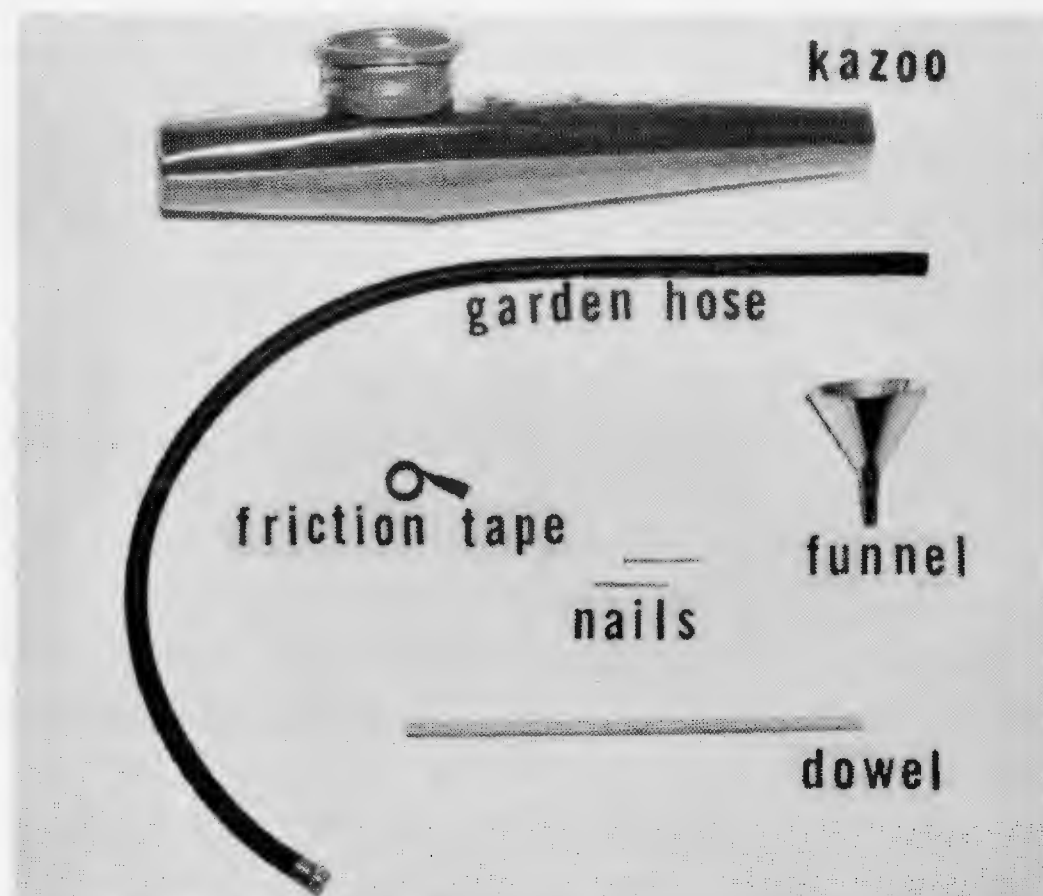
Now don't throw up your hands just yet. The idea isn't as far-fetched as it sounds. In the first place your musicians can be anyone in the club. And — they don't have to know a bit about playing a musical instrument. Try to remember back a few years. Do you recall the old "kazoo," the little whistle-shaped instrument into which you could hum a tune and it came out sounding all buzzy and pretty good, in some instances? The sound is somewhat like the paper-over-comb variety, but; well — more round. The kazoo is still with us and is the king pin of this idea.

If you want to get really gay, use the kazoo as a base and create a musical instrument around it. Say you want a "Little German Band" — a Roaring 20's Dixieland band, or any of a number of theme ideas — your kazoos will lead you along the way. All it takes is a little imagination. Here are some ideas to start you off.

The French Horn . . . You will need a length of garden hose, a funnel, friction tape, the kazoo, gilt spray paint. Wind the garden hose twice around to make a double loop; fasten it with tape; fasten kazoo in one end with tape; fasten funnel at other end with tape. Dress it up with valves made from dowels and suspended in the center of the circle of hose. Spray the whole with gilt paint. Voilà! French Horn!

The Tuba . . . You will need the same basics as for the French Horn, but a larger funnel.

Make your double loop of garden hose bigger so that it will slip around the body of your designated tuba player. Try for a fat funnel; it's very effective. Fasten kazoo to one end, big funnel to the other. To keep the loop from collapsing, run a heavy #9 wire thru the whole thing. Put your dowel valves on the front of the loop just under the kazoo. Spray with silver gilt paint.



The Trumpet . . . You will need a toy trumpet and kazoo. Remove the existing mouthpiece from the trumpet and insert the kazoo. Some of the toy instruments available are perfectly beautiful and the trumpet is one of them, shiny and brassy with a little silk tassel hanging from the valves. The valves don't mean a thing, of course; you get your sound from humming into the kazoo and it is amplified somewhat thru the trumpet. However, when you're "playing," by all means finger the valves. It looks great and may fool some of the public. No toy store? All right, make your own trumpet from a length of copper tubing and small

The WALKTHRU



The Tuba



The Bassoon



The Kadiddle-Hopper

funnel. Bend tubing into bugle shape, add dowel valves for dressing and spray with gilt paint after fastening on the kazoo and funnel.

Clarinet or "Licorice Stick" . . . These are really fun to make because of the infinite variety which may be attained. Start with a stiff tube such as a mailing tube, about 1" in diameter. You could also use plastic tubing. Insert small funnel in one end, kazoo in the other, fastening with friction tape. Paint the whole thing black. Drill finger holes down the tube and dress it with miscellaneous washers and shiny buttons, pot-menders, etc. Clarinets can be made in all sizes. If you want to be correct, the big ones are oboes.

The Bassoon . . . This is achieved by getting a large diameter mailing tube, drilling a hole in its side and inserting the kazoo at right angles to the length of the tube. It can be dressed up by painting it black with gilt trimming. Drill finger holes. This "instrument" does very well in reinforcing the lower voice tones.

The Kadiddle-Hopper . . . This is strictly a highly attenuated pace-setter for your "German band" as it is an ancient Teutonic instrument, originally a horn with bells. It developed in the 17th century into a sliding horn with an up and down movement and eventually into a staff, its present form. Don't attempt this one without ingenuity and plenty of patience. Start by fastening a toy drum — one about 10" or 12" across — to a length of wooden closet pole about 5' long. The drum should clear the bottom of the pole by 5". This is a "standing" instrument and the drum is at the bottom. Fit a "rubber foot" to the bottom of the pole. Fasten one end of a nylon cord to the bottom of the pole, taut across the drum and secured firmly at the other end to the top of the pole. Make

a "drum thumper" out of a piece of wire coat hanger. This is a pivoted lever fastened so that a padded end will strike the drum. The other end of the thumper is looped around the string so that when the string is struck or plucked it will operate the thumper. So far you have the string which, when strummed, gives a "thung" sound plus the thumper for the drum. But you're not finished.

To crown the Kadiddle-Hopper, fasten a small tin pie plate to the top of the pole, upside down. Hang jingly bells and bright wide ribbons around the edge. If you have an artist in the crowd perhaps you can promote a carved Germanic head to set on the pie plate, which then appears as a sort of collar for the head, which can be painted to look most life-like and attractive. If no artist is available, try the toy shops for the most boyish-looking fair-sized doll's head you can find. Or search the attic for a possibility in this direction. Top the head with another inverted pie plate which is fastened loosely so that when it is struck by a stick or baton it will act as a cymbal. You can put a little feathered hat on the head to finish it off, if you wish.

Now — to play the Kadiddle-Hopper, you can bounce it up and down on its rubber foot, plucking or beating the string with fingers or stick, making the drum beat, the bells jingle, the cymbal chime. It's marvelous — and you're right. It takes some creative ability to make one.

All of this is just the beginning. There's all kinds of junk in your garage or attic that will lend itself beautifully toward out-of-this-world band instruments. Just let yourself go and you'll have a ball!

Full credit for designing, evolving and decorating the instruments pictured goes to Maestros Max Neumann, John Morrow, George Kennelly — and Mistress Elaine Spear.

The WALKTHRU

IDEA

A METHOD FOR VOTING IN NEW MEMBERS

What is sometimes a delicate situation — voting new members into a closed square dance club — is handled in the fashion described here by Skip Tait of the Mavericks Club. With a club name like that, they use “brands” as well as names and maintain a Brand Book. If a couple has another couple they would like to bring into the club, they list this couple on a fresh, new page in the Brand Book, along with the places they dance. Thus, club members may seek out these other spots, dance with the prospective couple and get acquainted. When the new couple has 75% of the club membership’s brands on their page, they are sent an invitation to dance with the club and, if they seem to fit in with the group, they are invited to join. *No one* but the Keeper of the Brands (the club member in charge of the Brand Book) knows who votes for whom and no one is voted out of the club.

PARTY FUN

MORE ON FUN WITH SINGING

We’ve written about the virtues and fun to be had with community singing. Carrying this activity one step farther we’d like to add a word in favor of original song parodies. Nothing brings more delight to a group of folks than to hear a personal connection between themselves or their club and the verses of a song.

Undoubtedly within your group there are hidden poetic talents just waiting to be discovered although they may need a bit of prodding. Why not choose the theme of an upcoming dance and ask several club members to write new words to some standard tune? Such old favorites as “You Are My Sunshine,” “Smile Awhile,” “My Bonnie,” “Side By Side” and “Thanks For The Memory” are only a few suggestions that could be easily rewritten. Individuals or perhaps a chorus could present their renditions or they might provide typewritten or mimeographed copies of the words so that the entire club could participate.

Mac McKenrick, caller and owner of Mac’s Barn in Kulpville, Pennsylvania, has originated the following parody to the tune “Back In The

BADGE OF THE MONTH



Original badge ideas attract attention because they seem to fit one club’s personality so well. The All States Squares decided to emphasize the fact that members of the club came from so many different areas and achieved this by indicating the member’s home state on the map suspended from their badges. Red, white and blue colors add to the interest and to the patriotic theme.

Saddle Again.” Your club might enjoy trying it out as a preview to their own efforts.

We’re back at the square dance again
Back where a friend is a friend.
Where we dance both day and night
With our faces smiling bright,
We’re back at the square dance again.

They’ll want to dance with you.
So find your partners all
We’re going to have a ball,
And dance with that old gang again.

Whoo-pi-ti-yi-yo, dancing to and fro
Back at the square dance again.
Whoo-pi-ti-yi-ya
Let’s all be gay
Back at the square dance again.

One more word on community singing. Don’t forget that Christmas is almost here. Now is the time to watch for carol books often given away free by banks, service stations and other local stores. And say, why not write a parody on “Jingle Bells” and paste it in the front cover of those books as part of your Yuletide songfest?

LADIES on the SQUARE

NEEDLE POINTS FOR SQUARE DANCE SEAMSTRESSES



THE DISTAFF DIVISION of square dance society is loaded with women who have become expert in various phases of sewing for square dancing and who have evolved or discovered little tricks which make the art of sewing easier and more interesting. These tricks can be divided roughly into three parts: those having to do with selection and fitting of materials; those in the actual sewing itself; those to do with products which adapt themselves well to the finishing of garments.

As a cumulative result of attending many fashion sessions throughout the country and from conversations with the "idea girls," we are presenting here some hints and suggestions which we hope will aid and inspire.

There are several things to remember when selecting materials for square dance dresses and making your original plans. One of the joys of square dancing is that it permits us to wear *gay* clothes, so let your materials reflect that gaiety. The clothes should be *comfortable*, from the skin out. Square dancing being a recreation of bodily movement, make sure that, from underthings to fluffy dress, your garments move well when you do. They should be *practical* in the area of launderability and they should be *suitable*. Study your type carefully before you decide what kind of dress to make.

Choose a fabric from a distance. Some of them will be real beauties close up but will merge and become drab when seen from a distance, as on the dance floor.

Be sure the length of your skirt is becoming. About mid-calf seems to be most becoming to most women. Too short a skirt tends to make a woman look "dumpy." About 28" or 29" is an average length.

In buying net for petticoats, you will find that the kind with small holes will hold up

better than the variety with larger holes.

Don't neglect the blouse patterns in the pattern books as a source of variety ideas for dress tops. Almost everyone has favorite skirts and blouse patterns can be used in many ways to augment. Those marked "Easy" are a wonderful start for the beginning square dance dressmaker.

Simplicity Pattern #3774 offers a simple and easy-to-make dress which is designed to be becoming to a variety of types.

How Much Material?

If you are in doubt about what quantities of material to buy, these statistics may help. Eleven yards of material should give you a skirt, two blouses and a pair of matching pantalets. Nine yards should give you a skirt and two blouses. This would furnish a skirt in 2, 4 and 8 widths, with a 29" finished length.

If, for a fancy party dress, you would like a 6-tiered skirt, buy 10 yards of 39", 44" or 49" nylon. Your top tier will be 1½ widths which are 4" wide finished plus seam; next tier down, 3 widths, 4" finished plus seam; on down, 5 widths, 5" finished plus seam; next, 7 widths, 5" finished plus seam; next, 9 widths, 5" finished plus seam and the bottom tier, 11 or 12 widths, 6" finished plus seam.

To make a circular skirt, cut it out first, allowing 2" extra for what needs to be cut off at the top. Put in the hem. Measure from hem to waist; pin; cut off ½" above and stitch. No matter how odd it looks when you cut it, if you follow exactly, your skirt will hang straight and not sag.

Make big hems in your skirts as the added weight makes a better swing when you twirl and is easier to handle than a small hem. This does not apply, of course, if your skirt is finished off in a ruffle or a trim which will give it the required heaviness.

Stitch everything you can on the machine, including the hems. Your clothes will stand the wear and tear of square dancing that much better. Further along this line, use a little larger than medium stitch for seams that take extra wear. This will guard against the popping and snapping you may get from the little stitches. Stitch twice around the waist of a dress and then use seam tape as a guarantee against awkward rips in that vital area.

To gather, do not loosen the tension on your sewing machine; just lengthen the stitch. Make two rows of gathering threads at the top of the skirt. Gather in sections — four to a skirt, both for tighter gathers and a better fit. Pull the gathers from the back.

Make separate blouses extra long so they won't pull out. Dart them to fit snugly like a dress and be sure that in both blouses and full dresses your sleeves fit well under the arm so that you have room for action but still a neat look. An additional guarantee against blouses pulling out is snap bias tape which can be sewn to the bottom of the blouse and inside of the skirt waist band.

Don't discount inexpensive florist's ribbon as a wonderful finisher-offer for net petticoat ruffles. This can be bought in a myriad of colors, in "rainbow" ribbon which includes many colors and in silver and gold. It is water-repellent, so can stand some dunking. When it becomes limp, you can sew some fresh ribbon right on top of what's there.

Ingenuity Shows Up

In adapting available items to square dance wardrobes, remember that even the most simple, inexpensive dress will look prettier and gayer

if you are wearing a full, full petticoat underneath it. Try buying two \$1.98 tricot and net petticoats, split them down the middle and sew them together. Add some trimming and you will have a good, full petticoat for around \$5.00. Note: the petticoat should be about 2" shorter than the dress, except for sheers, when a 1" margin should suffice.

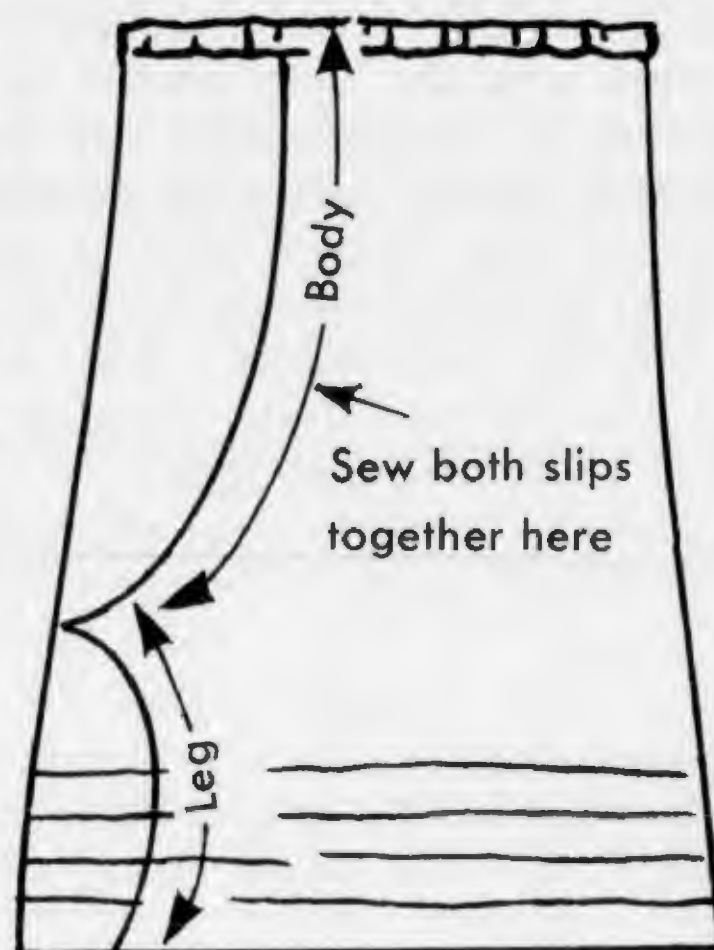
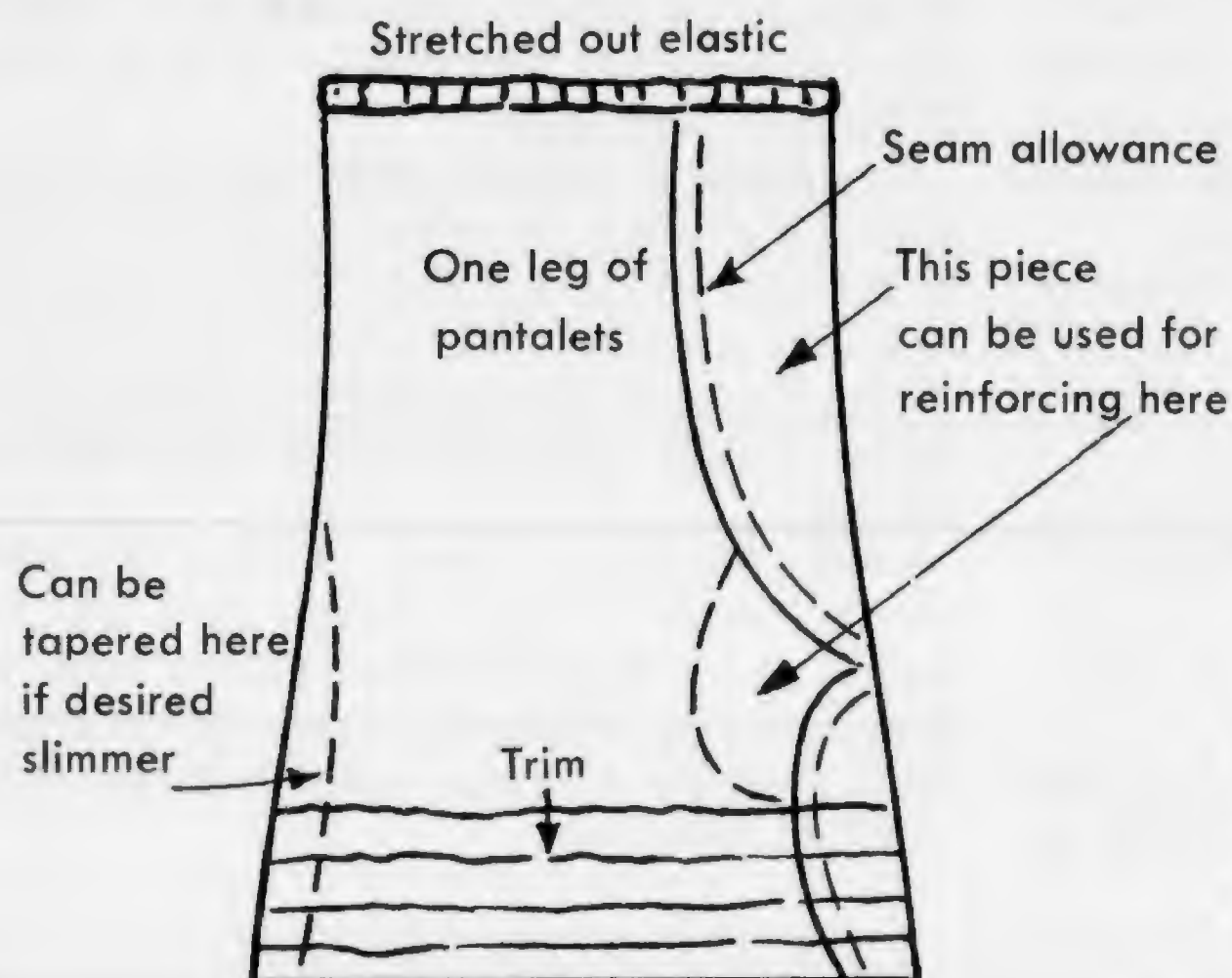
More Adaptations

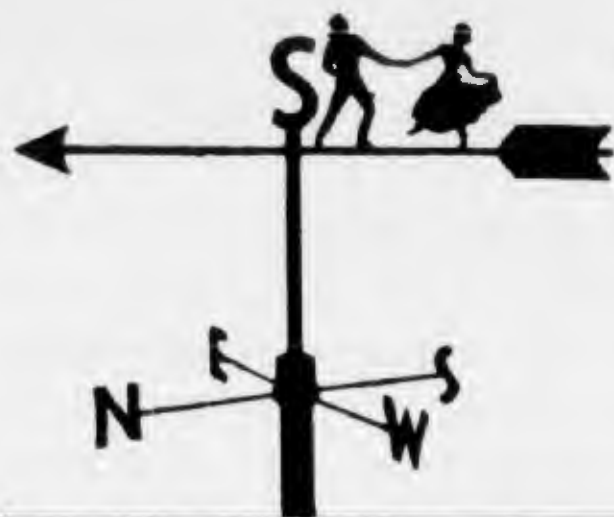
Another economical adaptation idea is in making pantalets. Get two inexpensive cotton, nylon tricot or dacron half-slips to make one pair of pantalets. The trim, which would cost much more by the yard, is already on them; they come in colors to match almost any dress or petticoat. The length can be varied in the small, medium and large sizes and even the teen-age size works in some cases. They can be made as wide or as slim as you like. They can be "run up" in a hurry and come to less than \$2.00 finished.

If you prefer, you may trace a paper pattern from a pair of pantalets you like. Another method is to lay the pantalets themselves on the slip, stretch out both elastics so the material is straight and trace a pattern right on the slip with chalk, allowing for seams. If you cut on the floor you can pin the material to the rug!

After you have cut, sew the leg seams together first, with flat felled or french seams, before sewing both petticoats together to form the pantalets.

The clever seamstresses who have helped supply us with the above wealth of ideas include Mary Helsel, Jan Kronenberger, Peg Dallas, Carolyn Hamilton and Maxine Schultz.





'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Missouri Montage

"Remember November," the by-word adopted by the Missouri Federation of Square and Round Dance Clubs is to remind all square dancers of the Second State Festival in Columbia on November 3-4 at the Holiday Inn Motel. Ray and Jo McCory are in charge. They are in the state presidency and not only that, Jo McCory entered several goodies in the Missouri State Fair this year and walked off with four blue ribbons, one red and one yellow. Good cooks among the square dancers!

—John Loague

New officers for the St. Louis Callers' Guild are Jim Hendrickson, President; Eddie Eddleman, V.P.; Jessie Hatfield, Secy-Treas.; and Bill Stephenson, Corresponding Secy.

Across the Northern Border

Spectacular Butchart's Gardens near Victoria, B.C., were the setting for a square dance called by Dawn Draper. Four squares of dancers and a local singer provided the entertainment for the myriad of visitors to this lovely spot.

—Pat Bevan

Michigan

On Labor Day each year the five-mile-long bridge across the Straits of Mackinac is open to foot passengers and this year about 2000 people made the trek. Among those making the "Bridge Walk" were a coterie of square dancers from clubs in Sault Ste. Marie, Detroit and Nashville. Charles Bonnell and his wife Mabel furnished the calling and music. The group danced at the Mackinaw City approach before starting the walk, again at the midway point and finally in front of the Administration Bldg.

—Edna Smith

Tireless workers for square dancing in the Battle Creek area have been Bill and Luella Wilson since they arrived there in 1955. Now this active couple has upped and moved to Detroit, where Bill has taken a fine new job. They have not quite cut all the strings binding them to Battle Creek, however, as they will return to call for Odds and Ends Club once each

month. On August 16 a crowd of 300 square dancers got together for a Goodbye Party to the Wilsons, with evidences of gratitude taking the form of a lovely dinner and dance plus numerous gifts. Bill and Luella will take much enthusiasm with them to add to the spirit of square dancing in their Detroit environment.

Comunity Callers' Clinic of Detroit and Suburbs have newly elected officers in the persons of Bob Newell, Wayne Wilcox, Doris Farr, Norman Hill, Larry Prior, Norm Seay, Spencer Yates and Doc Jamieson. Membership totals 23, with founders Lou and Decko Deck as honoraries. Plans have been formed to hold a series of dances for all beginner classes. The first two are scheduled for December 14 and for April 26, 1962.

California Capering


The Redwood Region Square and Round Dancers' Assn. has set up a calendar of events up to March, 1962. On December 9, Buzz Dibble will call and on March 31, to celebrate the association's first anniversary, Bud Grass and Skip Graham will call a "special." At the present time a census of dancers in the area is being essayed by the association and the figure of 410 comes up, with a few clubs still uncounted.

—Nan Larson

Earl Thompson, for many years Parliamentarian of the Associated Square Dancers in Los Angeles, has been confined to his bed for many months and would appreciate cards from his square dance friends. The address: 10342 Penrose Ave., Sun Valley, Calif.

Imperial Valley Square Dance Assn., centered around El Centro, is planning its 9th Annual Festival for January 26-27, 1962. The event will be held this year in Calexico on the Mexican border and will take on the picturesque flavor of our southern neighbor. The barbecue dinner will be spiced with a Mexican dance exhibition that is justly famous. For details write Brownie Luker, Rt. 2, Box 330, El Centro.

Balboa Park Club in San Diego was the set-



ROUND THE OUTSIDE RING

ting for the meeting of the California Council of Associations and the State Convention Council on August 12, with Bill Roehmholdt presiding at the former; Earl Calloway, chairman of next year's convention, at the latter. Twelve of the 14 California associations were represented, about 200 people being present. Items on the agenda included a report from Carl Anderson on the National Convention, amendments to the By-Laws, teen-age associations and announcements. The meeting was followed by a delectable prime rib dinner at which table decor themed the famed Balboa Park tower in plaster and in individual planter favors. Bob Finley called for the evening dance. The next Council meeting will be held in Paso Robles in November.

Kidnapping in round dancing? Yes, it happened when Joy Cramlet was whisked away from a parking area in Santa Monica, blindfolded and taken for a ride. She was "forced" out of the car, made to walk a distance and then heard a chorus of voices singing, "Happy Birthday." Some 55 students and friends had arranged a surprise party for the dance instructor in the beautiful garden of the Adolph Braun home. Round dancing, swimming and delicious refreshments convinced Joy this was a happy kidnapping, indeed. —*Dave Barkell*

Hawaii Hoedown

Harvey and Margaret Binder of Inglewood, Calif., squired a group of square dancers on a Hula Holiday in August, which included square dancing with the Jeans & Janes of Honolulu. Among the group from the mainland were the John Foggs, Dan Bontems, Clif Mahoneys, Bill Woods, Glenn Olsons, Court Lowerisons, Dan Jones', Victor Lords, Kenneth Hortons and Hazel Samuels. —*Wayne Machida*

The Promenaders Square Dance Club from Hickam AFB, Hawaii, recently appeared on the Jack McCoy TV show, dancing both to records and to the live music of Cal Clayson and the Three Star Playboys. This same club welcomed 54 new members from a graduating class last spring. Thirty-six young people graduated on September 6 to form the Junior Promenader Club. Island visitors are invited to dance with the Promenaders and can receive

full information by calling Sgt. Mickel at Hickam 48158.

Allemanding in Alaska

Dancers on the island of Adak have formed a square dance club, the Aleutian Whirlaways, and have been going strong since the middle of March. Their caller, Jim Krapes, is a Navy man and during a tour of duty in the Orient he became interested in square dancing. At the present time there are 5 squares in the club, a fluctuating figure because of that bugaboo of military square dancers afield, "rotation." Club officers are Robert McPherson, Dick Olinger, Joyce Ingles. They dance every Thursday night at the school gym, so if ever square dancers visit the Golden Link of the Aleutian chain of islands, they are invited to drop in and dance.

Washington Wandering

Something of interest to square dancers going to the Seattle area for Century 21, the 1962 World's Fair, is the Baby Island Resort at Whidbey Island. This was originally a summer fishing resort but when the owners, Vern and Marguerite Johnson, became interested in square dancing, they built a square dance hall and arranged to have callers available. They inaugurated square dance lessons for local people and organized a lively club called the Rods and Reelers. Clubs in Seattle and thereabouts rent cabins or camp for the week-end and hold their dances in the hall with a true country flavor. It is a family fun-time.

—*Kathleen Long*

Tennessee Toe-Tapping

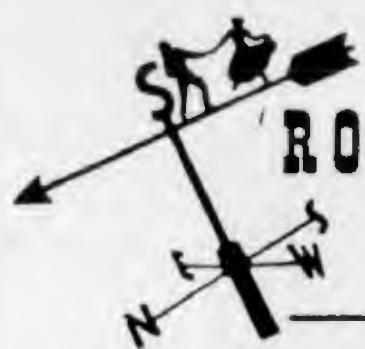
Tennessee Eastman Recreation Club in Kingsport lists the following imported callers: On November 11, Jack Jackson from Columbus, O.; November 25, Marshall Flippo of Abilene, Texas; and on December 9 they will bring in Marvin Shilling from LaVeta, Colo.

The square dance clubs of Oak Ridge presented their 4th Annual Benefit Dance on October 28. Clubs sponsoring were the Ridge Runners, Belles and Beaus, Rambling Rebels, Promenaders and 49'ers and proceeds from the dance will be used to buy special equipment for the Daniel Arthur Cerebral Palsy Center.

—*Charles Darley*

Alabama Activity

Square dancing was a highlight of the 12th Annual *Peanut* Festival in Dothan on October 21. Dothan Promonadoes, Headland Shirts &



ROUND THE OUTSIDE RING

Skirts and Abbeville Esquares got together to sponsor the dance. John Mayo, caller for the Promonadoes, recently graduated a class of 24 couples at the Shirts & Skirts.

In Tuscaloosa the Annual Fall Festival took place on October 14 at Fort Brandon Armory. Frank Lane was featured caller. Ralph Krupp and Arthur Brookover were the chairman and co-chairman for the event. —*Flo Kinhead*

Arizona Amblings

It's been 20 years of calling for Joe Boykin, the "papa" of square dancing in Phoenix. A group of friends honored this fact by giving Joe a surprise party on August 31. He was given a new Califone Promenade P. A. System. The dance, at which there were 23 squares present, was under the direction of the Ed Skibas and Henry Von Hinkens. Old timers and lots of new dancers came to help honor Joe and a 10-year-old record of Joe's was put on, causing great hilarity because of the obvious "difference" from today's square dancing. The Bill Lucernes, Cec Chases and Buster Estes' were also hosts.

A new square dance barn has been started at Sedona, in the beautiful "Red Rock" country of Arizona. Carl Cockerel and Pete Kramer, Phoenix callers, are in charge and there is dancing on Friday and Saturday nights. Name of the spot? Town Hall. —*Abby Estes*

Texas Talk

Carlotta and Otto Hegemann are the new instructors for Merrimaker Round Dance Club of San Antonio, after the resignation of the Charlie Shepards and their retirement to Sun City, Arizona.

The San Antonio Round Dance Council plans six dances this season to raise money for the 1962 Round Dance Festival, scheduled for June 8-9, 1962. Up-coming dances include one by the Square Dance Promotion Group on November 1; and Council Round Dances on December 13 and January 29, 1962. All in San Antonio. —*Helen Gipson*

Bill Mefford, new Prez of the San Antonio Square Dance Assn., announces a big whingy-dingy on November 25, with C. O. Guest as caller. —*Sally Chambers*

Vaugh Parrish of Boulder, Colo., was the

featured caller at the West Texas Square Dance Festival on September 29-30 at the Municipal Coliseum in Lubbock. Round Dance Workshops were under the direction of Ann and Pete Peterman. —*Carter Dickinson*

Pennsylvania Patter

Tom Hoffman of Camp Hill is planning his annual Ranchland Subscription Dance for Sets in Order for Sunday, November 12, from 3 to 8 P.M. Tom and guest callers will be on the program and admission *per couple* will be by buying one year's subscription, new or renewal, to Sets in Order.

Also on Ranchland's square dance schedule will be Curley Custer calling on November 5; Jack Jackson on December 3; Al Brundage on Feb. 25, 1962 and Earl Johnston on April 1. The Annual New Year's Eve Party will be held from 9 P.M. December 31 until ?. The Annual March of Dimes Benefit Dance will be on January 28. All at Ranchland.

The Federation of Delaware Valley Square Dance Clubs now has 41 member-clubs. Its second dance at New Wagner Ballroom in Philadelphia, was presented on October 8, a P.M. affair. Among other things, the Federation is in process of setting up its own newsletter for distribution to the members. —*Marie Harrold*

The Wendel Leemans did a little pioneering for square dancing in the Clarks Green area on September 29 when they lined up a caller and hall and announced a "Free Dance Party." They had expectations of enough interest so that a club could be started with a 30-couple nucleus.

True "heights" of square dancing pleasure were reached by those who had the opportunity to dance on the roof of the Philadelphia YMCA during the warm months. Something about being 23 stories up added a lilt to the dancing that would be hard to match. Between tips the dancers could walk to the edge of the roof garden and look down on sparkling lights below—the Delaware River with the great bridge spanning it and old William Penn with his illuminated hat almost at one's fingertips.

—*Ronnie Andre*

A new square dance club has been formed in Philadelphia, meeting at Lentz' Loft every Friday. Workshopping of new figures is from 8 to 8:30 P.M. and "advanced" squares and rounds will take over at that time. The caller is Gordon Lentz; chairman, Frank Walsh.

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*November 1961*

THERE ISN'T A CALLER around who some time during his career doesn't find a sudden and growing need for some variety, especially in the realm of uncomplicated material. George Elliott once again comes through with some rewrites and some new variations that should fit right into your class work needs.

ENDS TURN IN (Modern Version)

Original dance was by Ed Gilmore, Yucaipa, Calif
One and three go forward and back
Same four square thru in the middle of the floor
Go all the way round when you get thru
Circle four with the outside two, one full turn
Inside couples rip and snort
Pull 'em thru and line up four
Forward eight and back once more
Go forward again
Do sa do one time around
An ocean wave when you come down
Balance forward and back, pass thru
Join your hands, the ends turn in
Pass thru, split two
Round one, line up four
Forward eight and back once more
Forward again
Do sa do one time around
An ocean wave then you come down
Balance forward and back, pass thru
Join your hands, ends turn in
Pass thru to a left allemande.

MOST EASY VERSION**EASY DOES IT**

Original version by Frank Tyrrel,
 San Francisco, Calif.

Forward eight and back with you
Two and four a right and left thru
One and three a right and left thru
Turn 'em twice don't take all night
Two head ladies chain to the right
Face the middle in the usual way
One and three a half sashay
First couple only, bow and swing
Promenade half way round the square
Stand behind the opposite pair
Forward four and back you glide
Come back to the middle
Leave your partner and face the side
A right and left thru
Same four circle four
Side gents break and make that line
Forward eight and back in time
Pass thru and turn back
Box the gnat across from you
Come right back, a right and left allemande.

ANOTHER RING DANCE

Circle to the left and around you go
Corners all do paso
Her by the left go all the way around
New corner by the right as you come down
Back to your own a left hand around
A right to your corner pull her by
Left to the next, an elbow swing
Gents star right go 'cross the ring
There's old corner, do paso
Her by the left go all the way around
New corner by the right as you come down
Back to your own a left hand swing
Four ladies star go 'cross the ring
An elbow swing with your left hand once
and a half
Gents star right go 'cross the ring
And there's old corner a left allemande.

FOR FUN BREAK

Forward eight and back with you
One and three a right and left thru
Side two trail on thru
Round just one and line up four
Forward eight and back once more
Four ladies chain on the inside track
Four ladies chain
Turn 'em right around and chain 'em back
Turn 'em twice don't take all night
Girls go left, boys go right
Go right and left grand.

FOR FUN

Forward eight and back with you
Two and four a right and left thru
One and three a half sashay
Go up in the middle and back that way
Out to the right just like you are
Circle up four but not too far
Ladies break and make two lines
Forward eight and back in time
Pass thru—divide the line
Girls go left, boys go right
For a left allemande.

FOR FUN

Ladies to the center and back to the bar
Gents to the center for a right hand star
A right hand star in the middle of the hall
Back by the left to your partners all
Pick up your partner arm around
And star promenade go round the town
Bend the lines
Go right and left grand
or
Promenade
One and three wheel around
Grand right and left.

★ SINGING CALL

CHILI PEP

By Fenton "Jonesy" Jones, Glendale, California

Record: MacGregor #8895, Flip instrumental by Fenton "Jonesy" Jones

FIGURE

Now the heads square thru, four hands round
you go

Do sa do with the couple you know

Do an eight chain thru, you're walkin' down
the track

Turn on the ends, you go the other way back

Hey, It's a walkin' and a talkin' till you meet 'em
again

Box the gnat, do sa do and then

Make an ocean wave, you balance out and in

Swing with the right, corners left allemande

It's an allemande left, you're gonna weave
that old ring

In and out, now when you meet 'em again

Promenade Rosita all around that ring

Home now brother, give your baby a swing

BREAK

Now the heads trail thru around just one you go

Do sa do in the middle with the couple you know

Back to back, star right, you travel round the land

Meet with your corner, do a left allemande

It's an allemande left and then a right and left
grand

Walkin' and a talkin' moving hand over hand

Promenade Rosita all around that ring

Home now, Pancho, give your baby a swing

Sequence: Figure twice for Heads, Middle
Break, Figure twice for Sides.

STAR GAZER

Author Unknown

Four ladies chain across

Turn those gals like you used to do

Four ladies chain three-quarters now

Heads go forward and back with you

Forward again, star thru

Pass thru, star thru

Pass thru, bend the line

Forward eight and back with you

Forward again, star thru

Pass thru and centers star thru

Pass thru, with the lady on the right

Left allemande, with the lady on the left

Right and left grand

Promenade home

Four ladies star three-quarters round

Star thru with the man you've found

Promenade, don't slow down

Four couples wheel full around

All four couples Dixie chain

Girls go across then the men

Girls turn around, left allemande

Note: All Four Couples Dixie Chain. Similar to regular Dixie chain except the ladies right hand star across, give a left hand to opposite man and pull by. The men give a left to the lady, pull by and make a right hand star across the set and wait for the next call.

DIXIE TRIO

By Arne Neilsen, Fulton, California

First and third do a half sashay

Side ladies chain three quarters 'round

Head gents turn 'em to three in line

Forward six and back in time

Forward again and pass thru

Turn to the right, go single file

Around one like you always do

Come down the middle like a Dixie chain

Lady go left, gent go right

Lady go left around to the end, line up four

Forward eight and back for more

Just the ends you star thru

Come down the middle with a right and left thru

Turn 'em around and cross trail thru

Right and left thru with the outside two

Turn 'em around and dive thru

Square thru three quarters round

Split that couple around one

Meet your gal, go right and left grand . . .

★ SINGING CALL

THAT'S WHEN I MISS YOU MOST

By Joe Robertson, Mobile, Alabama

RECORD: Bogan #1133

OPENER, BREAK, ENDING:

Hey, walk all around that corner girl

Seesaw round the one you know

Join your hands and circle 'round that ring

Then allemande left those corners all

Weave that ring and have a ball

Go in and out, go 'round,

And meet that girl (double the gnat)

You box it over then box it back

Swing that lady, go 'round and 'round

Then allemande left that corner girl, come

back and promenade

Well, I miss you when it's morning, miss you
when it's midnight

Gosh, I miss you all the time

FIGURE:

One and three go up and back

A full square thru go round the track

Go all the way 'round and face the sides

Do a right and left thru

Then dive thru, square thru three-quarters

'round that's what you do—

You swing that corner lady, go 'round and 'round

Those four little ladies promenade, go once

around to the same old man

You swing that corner lady, go 'round and 'round

Those four little ladies promenade, go once

around to the same old man

You box the gnat and promenade the line

Well, I miss you when it's morning, I miss

you when it's midnight

Gosh, I miss you all the time

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor

Bob Page Square Dance Editor

Don Armstrong Contra Dance Editor

ON YOUR TOES

By Gordon Blaum, Miami, Florida

Sides do a right and left thru
Heads square thru four hands around
Split the outside two, around one four in line
Forward eight and back, box the gnat
Right and left thru on back
Ends star thru, pass thru
Around one four in line
Forward eight and back like that
Forward again and box the gnat
Go right and left allemande . . .

SINGED

By Floyd Criger, San Lorenzo, Calif.

Side ladies chain across the town
Same ladies chain three-quarters round
That gent will turn you three in line
Forward six and back you go
Right hand high, left hand low
Forward six and back to town
Same ladies star three-quarters round
Behind that lady stand
All four ladies forward and back
Dixie chain across the track
First one left, second one right
Allemande left . . .

NICE FIGURE

LET'S HAVE FUN

By Milton Lease, Palm Springs, Calif.

Heads to the center and back with you
Then star thru, right and left thru
Full turn around to the outside two
Then star thru, right and left thru
Full turn around to the next old two
Then star thru, right and left thru
Full turn around, then the inside two
Star thru, right and left thru
Full turn around here's what you do
Separate, face the outside two
That's old corner, left allemande . . .

WORKS WELL

CRACKERJACK

By Luther Rhodes, Des Moines, Iowa

Heads to the middle and back with you
Forward again, go right and left thru
Turn 'em around, do a Dixie chain
Lady go left, gent go right, round one
Come into the middle and you turn back
Go right and left thru with the outside two
Now the inside couple split that pair, go
round one
Come into the middle cross trail thru, go
round one
Come into the middle, you turn back
Go right and left thru with the outside two
Now dive thru, box the gnat, you turn back
Do sa do with the outside two
Go all the way around to an ocean wave
You rock it forward, rock it back
Cross trail thru, you turn back
Allemande left

DOUBLE STAR THRU: TEACHING BREAK

By Gordon Blaum, Miami, Florida

Heads to the right and circle to a line
Double star thru, bend the line
Pass thru, U turn back
Lady on the left, left allemande, etc.

★ SINGING CALL

HOOP DEE DOO POLKA

By Max Normando, La Habra, California

Record: Sunny Hills 168S-SO

Flip instrumental by Max Normando

OPENER, MIDDLE BREAK and CLOSER

Four ladies chain, turn your girl
Join your hands and circle left, go round the
world

Left allemande, allemande thar
Go right and left and then the four gents make
that star

Shoot that star, do sa do
Swing your girl then promenade
Promenade, go round the ring
go back home, swing and sing

Hoop de doin' it tonight

FIGURE

One and three right and left thru, sides trail thru
Go round one, ladies lead a Dixie chain
Gals go left, gents go right round one into the
middle

Box the gnat, half square thru (outside two)
Right and left thru, turn your girl then trail thru
You turn back, swing your corner too
Swing that corner gal around, promenade
go round the town

And you'll hoop de do it tonight

Tag ending: Hoop de doing it, Hoop de doin' it,
Hoop de doin' it tonight

Sequence: Opener, Figure twice for Heads,
Middle Break, Figure twice for Sides and Closer.

A LITTLE DIFFERENT

THREE STARS

By Dick Weaver, Honolulu, Hawaii

Head ladies chain three-quarters round

Side men turn 'em arm around

Forward six and back with you

Just the ends star thru

Pass thru — then circle three

Ladies break and make a line

Go up to the middle and back in time

Ends star thru — circle three

Full turn and listen to me

Girls duck thru and chain across

Turn 'em boys and don't get lost

Forward six and back with you

Just the ends star thru

Pass thru — then circle three

Ladies break and make a line

Go up to the middle and back in time

Ends star thru — circle three

Full turn and listen to me

Girls duck thru and step across

Left allemande

SATISFYING RHYTHM

MEAN TO ME

By Vince and Marge Belgarbo, Skokie, Illinois

Record: "Mean to Me"—Windsor 4665

Position: Closed position, M facing LOD

Footwork: Opposite throughout for M and W; directions for M

Meas. INTRODUCTION

1-4 (4 meas): Wait; Wait; Apart, —, Touch, —; Together, —, Touch, —;

Wait 2 meas; step L bwd away from ptr, hold 1 ct, touch free toe beside weighted ft, hold 1 ct; step R fwd twd ptr, hold 1 ct, touch free toe beside weighted ft, hold 1 ct—to end in CLOSED POS, M facing LOD.

DANCE

1-4 Walk fwd, —, 2 (turn R), —; Side, Cross, Side, Touch; Side, Touch, Side, Cross; Side, Touch, Side, Touch;

In closed pos starting M's L walk 2 slow steps fwd LOD, turning 1/4 R on 2nd step to face ptr and wall; step L to side along LOD, step R XIF of L (W XIF), step L to side along LOD, tch R toe beside L; step R to side along RLOD, touch L toe beside R, step L to side LOD, step R XIF of L (W XIF); step L to side LOD, touch R toe beside L, step R to side RLOD, touch L toe beside R.

5-8 Side, Cross, Fwd (to Banjo), —; Fwd, —, Walk, 2; Fwd, —, Side, Close; Bwd, —, Side, Close;

Step L to side LOD, step R XIF of L (W XIF), step fwd L in LOD turning 1/4 L to face LOD to BANJO POS (W turns 1/4 L to face RLOD stepping R bwd in LOD), hold 1 ct; walk 1 slow step fwd LOD on R, hold 1 ct, then 2 quick steps fwd L, R maneuvering from Banjo to CLOSED POS; step L fwd LOD, hold 1 ct, step R swd twd wall, close L to R; step R bwd RLOD, hold 1 ct, step L swd twd COH, close R to L.

9-16 REPEAT ACTION OF MEAS 1-8, ending in CLOSED POS M facing LOD.

17-20 Walk Fwd, —, 2, —; Side, Close, Cross, —; Walk (diag), —, 2, —; Side, Close, Cross, —;

Walk 2 slow steps fwd L, —, R, —; step L to side twd COH, close R to L, step L XIF of R (W XIB) to SIDECAR POS, hold 1 ct; in sidecar pos walk 2 slow steps diag fwd twd wall R, —, L, —; step R swd twd wall, close L to R, step R XIF of L (W XIB) to BANJO POS, hold 1 ct.

21-24 Side, Touch, Side, Touch; Side, Close, Cross (to L Open), —; Side, Close, Cross (to Closed), —; Dip Bwd, —, Recover, —; Maneuvering to CLOSED POS M facing LOD step L swd twd COH, touch R toe beside L; step R swd twd wall, tch L toe beside R; keeping M's L & W's R hands joined (releasing others) step L swd twd COH, close R to L, step L XIF of R (W XIF) to L OPEN POS facing wall, hold 1 ct;

face ptr and step R swd twd wall, close L to R, step R XIF of L (W XIF), hold 1 ct to CLOSED POS M facing LOD: dip bwd in RLOD on L, hold 1 ct, step R fwd, hold 1 ct.

25-28 Walk Fwd, —, 2, —; Fwd (turn L), —, Side (turn L), Close; Bwd (turn L), —, Side (turn L), Close; Dip Bwd, —, Recover, —; Walk 2 slow steps fwd in LOD L, —, R, —; step L fwd turning 1/4 L to face COH, hold 1 ct, step R swd in LOD turning 1/4 L to face RLOD, close L to R; step R bwd in LOD turning 1/4 L to face wall, hold 1 ct, step L to side in LOD turning 1/4 L to face LOD, close R to L completing 1 full LF turn; dip bwd L in RLOD, hold 1 ct, step R fwd, hold 1 ct.

29-32 REPEAT ACTION OF MEAS 25-28.

Sequence: REPEAT ENTIRE ROUTINE ONE MORE TIME.

Ending: On meas 32, dip bwd, —, step apart and acknowledge.

THIS MONTH'S CHALLENGE

MY KIND OF GIRL

By Willie and Vonnie Stotler, Northridge, Calif.

Record: Warwick M-636

Position: Intro: Normal diag facing—twd wall and LOD—trailing hands joined.

Footwork: Opposite throughout, directions for M

Meas. INTRODUCTION

1-4 Wait 2 meas: Bal Apart (diag), —, Point, —; Together (Closed pos), —, Touch, —;

PART A

1-4 Fwd, —, Bk, —; (Box) Side, Close, Fwd, —; Bk, —, Side, Close; Fwd, —, Fwd (1/4 R), —;

In closed pos M facing LOD step fwd L, hold, back R, hold; (Box) side (COH), close, fwd (L), hold; back R, hold, side, close; fwd (L), hold, turn 1/4 twd wall, hold.

5-8 (Circle) Turn (L), Close, Step, —; On, —, Step, Close; Step, Brush (R), Step, —; Cut (L), 2, 3, 4;

Continue in Closed pos the turn started meas 4 making a full RF circle with two-step, hold; keep on turning on R, hold, and two-step to face LOD in SEMI-CLOSED pos, brush R thru LOD, step on R, hold; cut L over R in 4 cts LRLR (W cuts R over L).

9-12 Walk, (Brush R), Walk (R), Hold; Cut, 2, 3, 4: Roll (LOD), —, 2 (CP), —; Bk, Close, Bk, —;

Repeat Meas 7-8 (brush optional): roll down LOD LR in slow steps with M turning LF 1/2 to face RLOD (W turns full RF to end facing LOD) in Closed pos; M steps bwd L in LOD, closes R, and back on L, hold (W follows closely going fwd immediately in CLOSED pos).

13-16 Bk, —, Bk, Close; Dip, —, Recover, —; Fwd (L), XIB (R), Fwd (L), XIB (R); Pivot 1/2, —, 2, —;

M steps back on R again in LOD, draws

L to step bwd L, quickly closes R; quick dip bwd on L, hold, recovers fwd on R, hold; do fwd cut or lock step as M steps fwd L in RLOD quickly, crosses or cuts R behind L, fwd L, again cut R behind L (W steps back R, crosses L in front of R, Back R, crosses LIF); do couple pivot 1/2 to end facing LOD in SEMI-CLOSED pos as W steps almost in place and out between M's feet to start pivot.

PART B

1-4 Fwd (L), Hook (R), Pivot, —; Fwd, —, 2, —; Pivot, —, 2, —; Pivot, —, 2, —;

Step L in LOD, hook R over L, pivot individually away from partner on both feet to end facing LOD in semi-closed pos (W pivots R); 2 slow steps LR (first one almost in place); do 2 complete couple pivots in 4 slow steps.

5-8 Fwd (L), Hook (R), Pivot, —; Fwd, —, 2, —; Pivot, —, 2, —; Pivot, —, 2, —;

Repeat meas 1-4 Part B, ending in CLOSED pos to start Part A.

Sequence: A,A,B,A,B,A,B, Ending. (Finish third time thru in FACING pos M's L and W's R hands joined.)

Ending: Twirl, —, 2, —; Rock Fwd (twd wall), Bk, Close, Point

W twirls once in 2 slow steps as M takes 2 short fwd steps LOD to end facing his L and her R joined; rock fwd twd wall on L, back on R, close L, point R fwd as partners separate for bow and curtsy (W rocks back, fwd, close, and points L.)

A LITTLE DIFFERENT

MY BABY JUST CARES FOR ME

By Es & Joe Turner, Bethesda, Maryland

Record: Windsor #4669

Position: Open-Facing for both introduction and dance; partners facing with M's back twd COH, M's R and W's L hands joined.

Footwork: Opposite, directions for M

Meas. INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point; Bal Together (twd RLOD), Touch;

Wait 2 meas; step bwd away from partner and twd COH on L ft, point R toe fwd to floor twd partner; step diag fwd twd partner and RLOD on R ft swinging joined hands swd twd RLOD at shoulder hgt, touch L toe beside R ft.

DANCE

1-4 Roll Fwd, 2; 3, 4 (dip); Roll Back, 2; 3, 4 (touch);

Swinging joined hands fwd then releasing, partners solo roll away from each other down LOD making almost 1 1/2 turns with 4 steps, M starting L ft and rolling L face, W starting R ft and rolling R face, to end almost back-to-back and rejoining M's R and W's L hands extended twd LOD at shoulder hgt, dipping fwd on R ft twd LOD with R knee flexed on 4th step with L ft about 12 inches behind R ft; swinging

joined hands bwd then releasing, partners solo reverse roll away from each other down RLOD making almost 1 1/2 turns with 4 steps, M starting bwd on L ft and rolling R face, W starting bwd on R ft and rolling L face, to end CLOSED pos, M's back twd COH, and touching free toe (M's L and W's R) beside weighted ft briefly on 4th step.

5-8 Turn Two-Step; Two-Step; Turn Two-Step; Turn Two-Step (to Open-Facing);

Start L ft and do 4 turning two-steps, progressing down LOD and making two complete R face turns to end in OPEN-FACING pos, M's back twd COH.

9-12 Side, Behind; Side, Thru; Turn Away Two-Step; Around Two-Step (to Open-Facing);

Grapevine down LOD, M stepping to L side on L ft, stepping on R ft XIB of L (W also XIB); step again to L side on L ft turning slightly L face to almost face LOD, step thru twd LOD on R ft; swinging joined hands fwd then releasing, partners make a non-progressive solo turnaway from each other in a small arc with 2 two-steps, M starting L ft and turning L face, W starting R ft and turning R face, to end in OPEN-FACING pos with M's back twd COH.

13-16 Repeat Action of Meas 9-12 except to end in OPEN pos, both facing LOD with inside hands joined.

17-20 Fwd, 2, 3, Point; Bwd (Wrap), 2, 3, Touch;

Start L ft and take 3 steps fwd twd LOD and diag away from partners to end with partners at arm's length apart, point R toe to floor fwd; as M retraces his path by starting R ft and taking 3 steps bwd diag twd RLOD and partner and touches L toe beside R ft, W starts bwd on L ft and takes 3 steps to make a full L face turn down RLOD with M's R and W's L hands still joined, and touches R toe beside L ft as partners end in WRAPPED pos, both facing LOD, M's R and W's L hands joined at W's R hip, M's L and W's R hands joined in front at shoulder hgt.

21-24 Fwd Two-Step; Fwd Two-Step (release to Closed); Turn Two-Step; Turn Two-Step (to Banjo);

In wrapped pos and starting M's L ft, do one two-step fwd in LOD; dropping M's R from W's L hand to release wrapped pos, M starts R ft and does one more two-step in LOD turning 1/4 L to face wall, while W starts L ft and does one two-step twd LOD turning 1/4 L to face COH, ending in CLOSED pos; start L ft and do two turning two-steps down LOD, making a 3/4 R face turn to end in BANJO pos, M facing LOD.

25-28 Fwd Two-Step; Fwd Two-Step; Dip Fwd, Recover; Dip Bwd, Recover;

In banjo pos, start L ft and do two two-steps fwd in LOD; still in Banjo pos, dip

fwd in LOD on L ft flexing L knee (W dips bwd on R ft), recover by stepping bwd in RLOD on R ft (W fwd on L); dip bwd in RLOD on L ft flexing L knee (W fwd on R), recover by stepping fwd in LOD on R ft (W bwd on L).

29-32 Fwd Two-Step; Fwd Two-Step; Dip Fwd, Recover; Dip Bwd, Step Bwd (to Open-Facing);

Repeat action of Meas 25 through 27; on Meas 32, M dips bwd two RLOD on L ft, then steps bwd again in RLOD on R ft, turning 1/4 R to face wall and touching L toe briefly beside R ft, while W dips fwd in RLOD on R ft, steps fwd again in RLOD on L ft, turning 1/4 R to face COH and touching R toe briefly beside L ft, ending with partners in OPEN-FACING pos, M's back to COH, M's R and W's L hands joined and extended out at shoulder hgt twd RLOD.

REPEAT ENTIRE ROUTINE ONE MORE TIME.

REPEAT MEAS. 1-16 BUT END IN SEMI-CLOSED POS FACING LOD

Ending: Fwd two-Step; Twirl, 2; 3, 4; Point and Acknowledge

In semi-closed pos start L ft and do one two-step fwd in LOD; as M starts R ft and walks 4 steps fwd in LOD turning 1/4 R on 4th step to face wall and partner, W starts L ft and does a 3/4 R face twirl down LOD under her R and M's L arm in 4 steps to end facing COH and partner; change hands to join M's R with W's L and point free toe fwd (M's R and W's L) as partners acknowledge.

MY MESSED CAKE

By John Ward, Alton, Kansas

**Four ladies chain across from you
Two and four go right and left thru
First gent only face your corner, box the gnat
Square 'em up and dance like that
The heads go up and back with you
Half square thru across from you
Face the sides and half square thru
Bend the line, here's what you do
The center four just half square thru
Box the gnat and then change hands
Same girl left allemande . . .**

WILD!

By Jeanne Fischer, Sunnyvale, California

**Head two couples right and left thru
Same two ladies chain
Same two ladies star by the right
Three quarters 'round and star thru
Then California twirl—while—
The head two gents and the corner girl
Lead to the right and circle four
Head gents break, two lines of four
(2 ladies, 2 men together)
Star thru and the inside two roll back one
New inside two square thru
Three quarters 'round listen to me
With the outside two you box the flea
Change hands go right and left grand**

SWING-N-TURN

By Charlie Turpin, New Orleans, Louisiana

**Clap your hands, hit your knees
Bumps-a-daisy if you please
Allemande left that corner maid
Come back one and promenade
Promenade don't slow down
Keep on walkin' that gal around
One and three wheel around
Star thru then pass thru, California twirl
Then cross trail now you turn back
And star thru across the track
Pass thru, California twirl
Allemande left . . .**

TWO WHEELER

By Mel Rich, University City, Mo.

**Head couples bow and swing
Head ladies chain across the ring
Turn 'em boys hear me sing
Same couples promenade three-quarters round
While the side couples wheel around
Now half square thru and bend that line
Forward eight and back in time
Box the gnat across from you
Right and left thru right back you do
Turn 'em around and feel their heft
Allemande left with the lady on your left . .**

NICE WAVER

SURPRISE WAVE

By Mac Parker, Arlington, Virginia

**Four ladies chain that's what you do
One and three a right and left thru
Then Dixie style to an ocean wave
Men in the middle rock it forward and back
Then make three arches just like that
Sides turn right single file
Through the outside arch, turn left round one
Dixie style to an ocean wave
Men in the middle, rock it
Throw in the clutch, left allemande . . .**

SMOR-GAS-BORG

By George Vagtborg, San Diego, Calif.

**Head two ladies chain to the right
New side ladies chain across
Two and four right and left thru
Couple number one stand back to back
Separate, round one, line up three
Forward six, back with you
Star thru
If you can, star thru
If you can, half square thru
If you can, star thru
If you can, half square thru
If you can, star thru
If you can, half square thru
Face the middle back away, circle eight
just like that
Then two little ladies roll away a half sashay
Now three little ladies roll away
Allemande left that corner maid
Come back one and promenade**

SMITH'S DIXIE TWIRL BREAK

By Vern Smith, Dearborn, Michigan

Promenade don't slow down
One and three wheel around
Circle four with the couple you found
Side men break form two lines
Go forward up and back you whirl
Pass thru, arch in the middle Dixie twirl
Forward up and back I shout
Arch in the middle, ends duck out
Go 'round one, left allemande

BREAK

By Stub Davis, Waurika, Oklahoma

Four ladies chain that's what you do
Two and four right and left thru
One and three star thru
Pass thru, star thru
Right and left thru
Turn 'em boys, pass thru
On to the next star thru
Right and left thru
Dive thru, pass thru
Star thru, pass thru
On to the next star thru
Stick out your hand, left allemande
Partner right, right and left grand

DO WHAT YOU CAN

By Ralph Kinnane, Birmingham, Alabama

Couple number one listen to me
Split your corner, line up three
Couple number three walk on thru
Split the ring, go 'round two line up four
Go forward eight and back with you
Those who can, right and left thru
Others box the gnat
Do sa do you're doing fine (everybody)
Pass thru and bend the line
Star thru then dive thru
Those in the middle, right and left thru
Same two ladies chain
Pass thru, star thru
Then a right and left thru
Same two ladies chain, turn your girl
Cross trail thru and find the corner
Allemande left . . .

WHAT'S MY LINE

By Bob Roshau, Eugene, Oregon

Head two couples a half sashay
Go up to the middle and back that way
First ole couple go across the floor
Split that pair to a line of four
Go forward up and back
The line of four lead to the right
Circle up six in the broad daylight
First ole gent don't get mixed
Break that ring to a line of six
Go forward six and back in time
Go forward again and bend the line
With the right hand high and the left one low
Spin those ends and watch 'em go
The line of four go forward and back
The line of two a half sashay
Lonesome gent step across, left allemande
Everybody go right and left grand

★ SINGING CALL

BE HAPPY

By Bob Page, Hayward, California

Record: SIO F115, Flip instrumental by Bob Page
OPENER, MIDDLE BREAK and CLOSER

Allemande the corner girl, turn a right hand
round your Sal

Pull the corner by then swing the next gal

Allemande left and allemande thar,

then go right and left

Gents back up and make the star now

Shoot this star you know, grand right and left
you go

When you meet your lady let's promenade
her home

I want to go where your go, do what you do

Love when you love, then I'll be happy

FIGURE

The heads promenade, half way round with
your maid

Divide to the sides and circle half now

Dive thru, star thru, do sa do the opposite too

Make a right hand star once around now

Allemande the corner lady, turn a right hand
round your own

Box the flea with the corner, then promenade
her home

I want to go where you go, do what you do

Love when you love, then I'll be happy

Sequence: Opener, Figure twice for Heads,
Middle Break, Figure twice for Sides and Closer.

CONTRA CORNER

OLD TOWN REEL

By Herbie Gaudreau, Holbrook, Mass.

Use an even number of couples Duple-Minor
(1, 3, 5, etc. crossed over)

"With the lady on the left, left allemande"

(This call given during the intro or before the
start of music.)

Go once around and a little bit more

Two men in the middle and balance four

Two old men do an allemande right

Then a left to the ladies and let 'em chain

— — — — Then chain 'em back on the same old
track

— — — — Then with the left hand lady, swing

— — — — Then everyone go forward and back

— — — — Same couples go right and left thru

— — — — Then right and left back on the same
old track

Cross at the head and cross at the foot

With the girl on your left, allemande left

1. At the beginning of the dance all do an alle-
mande left holding on, and go about $1\frac{1}{4}$ around.
Gents then connect right hands in the middle
making a line of four. This action can be done
perfectly in an 8 count phrase of music.

2. Then the line of four does an "ocean wave"
balance (4 counts).

3. Gents then let go of the lady's hand and the
two gents do an allemande right once around.
Then let go, giving a left hand to the same lady,
the gents step out into the side lines. Meanwhile,
the ladies chain across and back.

ROUTINE NUMBER THREE

By Ed Epperson, Batavia, Iowa

One and three pass thru
Promenade left go two by two
All the way back home with you
Head ladies to the right you chain
Turn 'em, new two and four
Ladies chain across the floor
Two and four pass thru
Promenade left go two by two
Right back home and don't be slow
Right and left thru across you go
And couples one and three
Dance into the middle and back for fun
Pass on thru go 'round just one
Behind that couple stand
Center two pass thru and eight chain thru
Square thru three quarters around
To original corner, left allemande

CLAMOR

By Ferd Wellman, Topeka, Kansas

One and three you bow and swing
Round and round with the pretty little thing
Go forward up and back with you
Forward again and right and left thru
Turn the girls, don't get lost
Same two ladies chain across
One and three go to the right and circle four
Head men break, make two lines
Go forward up and back in time
Pass thru, bend the line
Go forward up and back you reel
Pass thru, wheel and deal
Those in the middle star thru
Pass thru and you turn back
You all join hands and make a ring
Circle left like everything
Reverse back in single file
Single file around the land
Just the gents you turn around
Dixie grand, etc.

OLD FASHIONED STAR

PELICAN STAR

By Bill Adams, New Orleans, Louisiana

Heads go forward and back with you
Forward again and square thru
Four hands around, here's what you do
Star by the right with the outside two
Heads to the middle with a left hand star
Star by the left in the middle of the town
Back with the right and don't slow down
Take your corner with an arm around
Star promenade, go 'round the town
Inside out outside in, go once and a half
Put the other folks in
Star by the left, hear me say
Inside ladies roll away
Men star left the same old way
Girls step out take a back track
Meet that same guy, box the gnat
Change hands to a left allemande
Walk right in to a right and left grand

MATHEW'S STAR THRU BREAK

By Bill Mathews, Marion, Iowa

One and three go right and left thru
Turn 'em on around and
Star thru—pass thru
Star thru the outside two
Go forward eight and back with you
Star thru, inside arch now
Dive thru—star thru and
Cross trail thru, allemande left

SAM'S CAPER

By Singin' Sam Mitchell, Tucson, Arizona

Head two couples right and left thru
Turn your girl and pass thru
Both turn right 'round one I say
Go Dixie style to an ocean wave
Balance forward, balance back
Pass on thru and you turn back
Star thru across the land
Then allemande left with your left hand

GIMMICK

BREAK

By Joe Grande, Burbank, California

Head two go forward and back
Pass thru and you turn back
Box the gnat across from you
Face the sides go right and left thru
Now everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go left allemande . . .

FLUTTERBY

By Floyd Criger, San Lorenzo, California

Heads go forward box the gnat
Pass thru the other way back
Go around two hear what I say
Two and four half sashay
Forward eight and back with you
Forward again, right and left thru
Turn around and pass thru
Bend the line, right and left thru
Turn around and pass thru
Bend the line, pass thru
You turn back, left allemande

MY WHEEL TO A LINE

By J. Clarence Ritchey, Grand Junction, Colorado

Heads go forward and back with you
Go forward again and square thru
Three quarters now and don't be late
Leave your partner and separate
Go 'round one and stand behind
Double pass thru and wheel to a line
Go forward and back now hear 'em squeal
Then pass on thru and wheel and deal
Center four square thru the floor
A full square thru and a quarter more
Find the corner, left allemande
Here we go right and left grand



the STORY of SQUARE DANCING A FAMILY TREE



by DOROTHY SHAW

EVERYONE YEARNS TO KNOW more about his ancestors. Even the simplest American feels a thrill when a researcher digs up his "family tree" and unearths his "coat of arms," and finds far back along the line—perhaps—a king! The farther back he goes the more exciting it becomes. Here is a small, not-too-far-back study of the family tree of your American Square Dance.

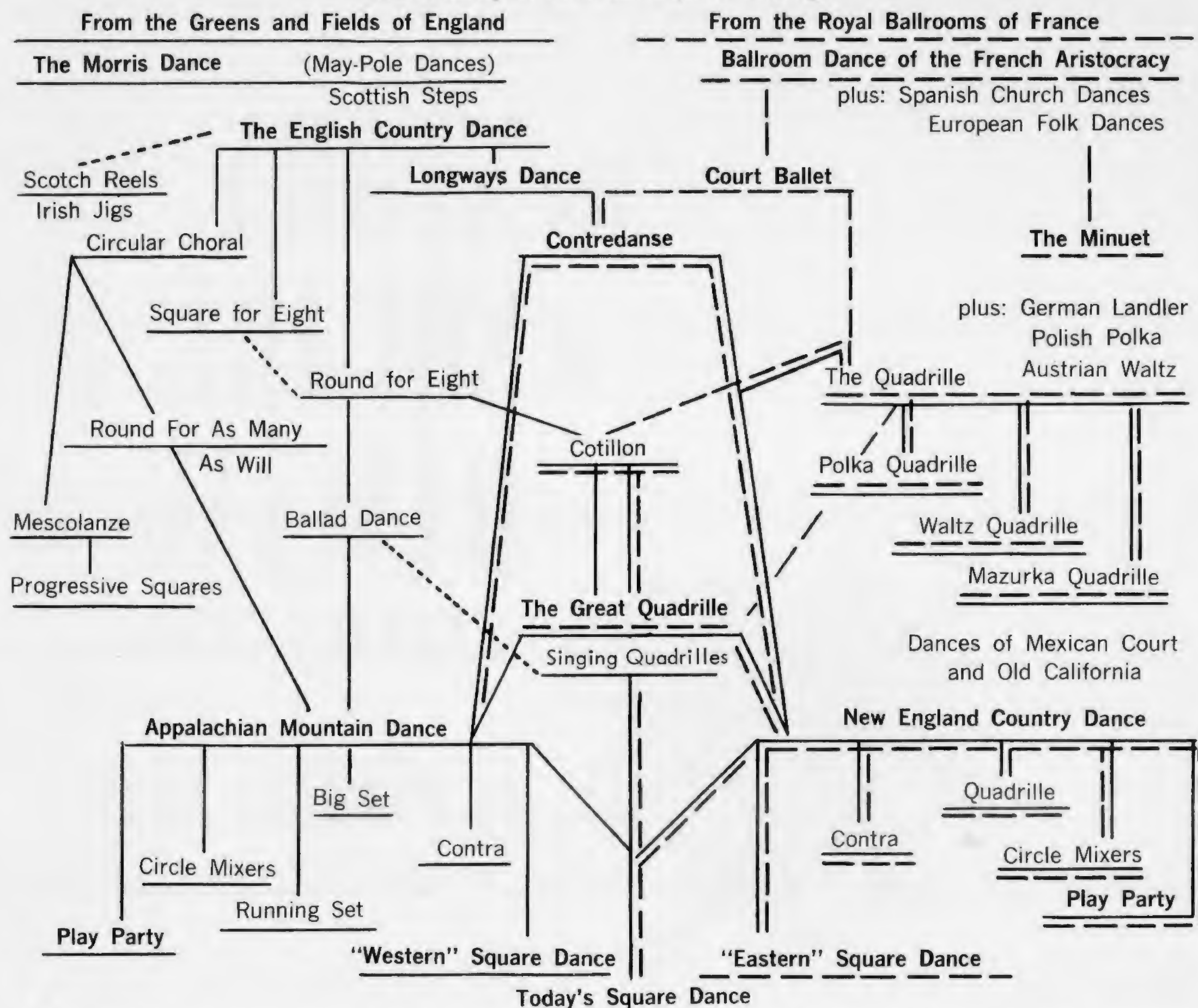
Dancing is the oldest of the arts. Only one other art — the art of architecture — goes back nearly so far into man's past; and dancing is probably older than his attempt to build a shelter for his family, for we know that primitive tribes have become expert dancers long before they have bothered to build what we would call houses.

Dancing was a *fine* art before it was a *folk* art, and a religious and ritualistic performance long before it became a recreational art. It is only quite recently in the history of mankind that all of the people, if they chose, could join in the dance; and, as for women, there was a vast majority of dances in which they might not join at all, and there were some that they might not even see.

In a little study like this one, we cannot take time nor space to go back very far into the past. Let us decide that we shall travel back about 500 years. And let us prune out, before we start, the many tiny twigs that clutter the remote branches of any family tree. Let us reduce our story to approximations!

Genealogical Chart (1450 — The Present)

The Ancestry of American Square Dancing



A MERICAN FOLK DANCING has two great ancestors—one English and one French. The subtle contribution of the French ancestor we shall discuss a little later. The English ancestor was a strong, mysterious stranger, but deeply our own, gathering into itself elements from all the ritual lore of the ages, and giving out from itself a vast treasure of figures, feelings, music and attitudes.

This English ancestor was the great *Morris Dance*. It must already have been very old in 1450 when we start our story. No one seems to be perfectly sure whether it preceded the *Country Dance* that seems to have grown out of it, or whether they grew up more or less side by side. For the purposes of simplicity, let us

assume that the Morris Dance was the immediate parent of the Country Dance.

It was a professional dance in a sense, as are our *exhibition dances* that are done by amateurs at festivals and conventions. It was not done by just anyone who felt like dancing, but by trained teams who called themselves "Morris men," and it was done with great gravity, for it went back to a time when the coming of spring was a thing so yearned for that it must be *danced* into being by the beating feet of the children of men. It went back to a time when winter was a spectre of dread after a lean harvest, and sacrifice — sometime wheaten, sometimes animal, sometimes even human — was necessary in order to propitiate the gods of

growing green. A century or two before, these Morris men had been *sword dancers*, pantomiming a ritual that ended in human sacrifice. And, centuries before that, the sacrifice had actually taken place with the beheading of one of the dancers. (*London Bridge* is a remnant of such a dance; so is *We've Come to See Miss Jenny-a-Jones*.) Do not let this disturb you. Almost everything we do is a symbolic gesture for something out of our pagan and primitive past. It is good to know where the deep roots are. By 1450 the dance was just a vigorous and beautiful symbol, and the dancers used wooden staves, or even clean white handkerchiefs, instead of the awesome properties.

A MAN'S DANCE

Morris Dances were danced by six men (remember — the women didn't count!) in two rows of three. Each wore a leather pad of bells fastened around each calf, and, because the purpose of the bells was to ring, the steps had to be vigorous enough to ring them. Try to imagine yourself dancing in a shortened set (lacking one couple) and visualize all the square dance figures that you could do. You could start with *forward six and fall back six*. You could also do *forward and back* (or *up and down*) vertically. You could do a *Dixie chain* and some of its variants. You could open out into a circle and *weave the ring*, or *form a star*. You could execute *pass through*. All of these things they did. But all the time you would need to be ringing those bells, so you would jump straight into the air as high as you could whenever the pattern permitted; and you would do a sort of polka step in which, instead of hopping on the last beat, you *kicked* that foot vigorously straight forward until the bells rang like mad. All the time the balls of your feet would be beating the turf. When you did *weave the ring*, with great bounding steps (you would call it a *hey*), it would be beautiful to behold, as your lath "swords" or your white kerchiefs worked themselves into the pattern.

There would be a jester in some outlandish costume at the head of the set; but not to call — there was no caller, and whatever cues were necessary were given by the leader of the six dancers. There would be an improvised hobby horse, controlled by a man who stood in its middle. There would be a man dressed as a woman, who represented Maid Marian; and there might be Friar Tuck and other characters from *Robin Hood*. There is a 500-year-old

ABOUT THE AUTHOR

■ There is no one we know who is better qualified to take you on a guided tour through the fascinating past of square dancing than the author, Dorothy Stott Shaw.

Mrs. Shaw and her late husband, Dr. Lloyd "Pappy" Shaw, became the center of the rebirth of the great square dance movement in the 1930's.

For many years the leaders in square dancing have sought out the Shaws at their home in Colorado Springs for guidance, philosophy, history and encouragement. From their great storehouse of information, Mrs. Shaw has gathered the special gems that fill these pages. It is her hope, and ours too, that they will serve to enrich your enjoyment of this great activity.

Bob Osgood, editor
Sets in Order

stained glass window in a house in Staffordshire that shows exactly how everybody looked. A bag piper would be playing the tunes: *Glise a Sherbrook*, *Green Sleeves*, the *Rakes of Mallow*. In spite of all this, if you were perceptive, you might say — "It looks a lot like a square dance!"

It took a strong man to be a Morris man — a real athlete. There is a precious story of how the great Shakespearean jester, Will Kemp, once danced all the way from London to Norwich (it is something like 80 miles and it took him nine days), and of how, in one town, a lass came out and danced a mile with him to keep him company—bold wench.

Whence came this dancing, and from how far, onto the greens and courtyards of Henry's England? Is it Moorish (Morris) from North Africa? Could you have found it milleniums ago in ancient Crete? Who can say? How certainly it crossed the sea and found itself on the greens of Kentucky is somewhat easier to follow.

Ask any good dance man — ballet, ball-room, folk or square — and he is very likely to say: "It all goes back to the Morris. Everything goes back to the Morris."

THE ENGLISH COUNTRY DANCE

OUR CHART SHOWS two great trees, pruned for simplicity's sake. But, like any two trees growing side by side, the topmost twigs interlaced so thoroughly that it was sometimes impossible to tell which branches grew upon which tree.

For instance, looked at from one angle, the Morris seems to be completely English, but, from another angle, it slants back to Spain, and, along with French dances, seems related to the great Spanish *church dances* and the Spanish and French church dances in turn reflect the English church dances. And so they shuttled back and forth from country to country until we have a fine fabric that simply refuses to be unravelled.

The ancestors of our square dance did go to church, you know. As late as the 16th century, churches in England had their teams of "Morece dawnsers," supplied with costumes and bells by the church warden. (It was the Puritans who drove them out.) They were a part of praying, as dancing has always been in the deep hearts of the people.

But, long before Elizabeth's England, they had become *fun*. A man and his maid went together to the green, and met their friends and fellow-townsmen, and danced for hours, the same simple figures that you know, to tunes some of which still ring through square dance halls today.

If, by some wizardry, you could be dropped into the village green of a town in 16th century England on a long, long summer evening, you may hear a single pipe playing the most enchanting and singable tune, and, while your ears are still pricked to the music, you will be snatched up along with your partner into a great circle of couples. You will find yourself going *forward and back* with the couple on the right, and then *circling three* with the man alone, and then with the girl alone, and, presently, as you are beginning to catch on, you will find yourself doing a series of *Dixie chains*

in threes along the circle. The steps will be a little strange, with a lift to the balances and a run instead of a glide, but you will begin to feel very much at home, as you realize how much this is like a western square dance in a big circle. If you inquire about the tune that some of them are singing along with the piper, they will tell you that it is *Rose is White and Rose is Red*, and, if your background of English history is in good order, you will probably speculate that this goes back to the Wars of the Roses, when the white rose of York and the red rose of Lancaster fought over England.



Before you have much chance to think about this, you will be caught up by another couple into a little square dance set of four. *Two couples in a square dance? After all, why not? Put two together and you'll have a square. What lovely music! Let's try it! Sashay four steps to the left* — but we are leaping, not sliding. What fun! Now we are lost in a series of what they are calling *rises*, and then *swing the opposite girl*, and we can't catch on. But in just a few phrases we are doing the old *Spanish Circle*, if you please, and we settle into it happily, and come up doing a sort of *two men's chain* — the whole thing so strange yet so familiar. We have been dancing *Parson's Farewell*.

Don't stop! Someone is calling for *Drive the Cold Winter Away*. This is a very old tune in 6/8 rhythm. Take an Elizabethan partner and do what she tells you. It's a sort of reel and makes a lovely tangle that unwinds itself beautifully. Perhaps this was one of those old Morris dances that went out to get ready for spring, but now it is a "longwayes for as many as wille" and it is a beauty. It is a contra dance.

You can't sit down now. They are calling for *Dull Sir John*, and that is a *square for eight* —

just your meat. First couple divide and around just one and the others the same; and then a little syncopated pass-through; and then that Dixie chain again, with no hands; and then the old *family waltz* figure of New England, with the men going around instead of the girls. We have been skipping part of the time, walking part of the time, and running part of the time, and everyone but us seemed to know when to do which but, aside from that, what we have been doing is clearly square dancing, and fun.

By the time this long evening is over we shall have done an astonishing variety of dance patterns, many more than we ordinarily do today. We shall have done mostly "longways" dances — some for six, some for eight, and some for "as many as will." The ones for six are Morris dances — gone frivolous; the ones for eight are square dances — stretched out as lengthwise as on the day they were born; and the ones for "as many as will" have all the figures and subdivisions of our modern contras: they come in triples and in doubles and in reels, but they are *never* crossed over.

We have done squares for eight and rounds for eight, and our inexperienced eyes may have difficulty in seeing any difference between them, but difference there is. *Dull Sir John* actually feels like an eastern quadrille, and *Newcastle*, which is a round for eight, feels like a western square dance, with its Texas star, and with everybody active at once.

A VARIED PROGRAM

We shall have done a number of "rounds for as many as will," marvelously varied, and some of them going back to the circular choral dances or the straight choral dances that were done in the naves of English churches, and are still danced on Corpus Christi Day in the choir of the Cathedral in the city of Seville. (If you want to see what they are like, put on a record and dance *Good Girl*.) We may possibly have done a round with *two* couples facing *two* couples, weaving through each other in the beginnings of a *mescolanze*, which was later to become *progressive squares*. And we shall have done several of those little "four" dances that were to be developed into more longways and more squares.

When we come back from our magical journey, we shall remember some of the beautiful tunes — *Blew Cap*, with its Scottish lilt, *Faine I Would if I Could*, *Kemp's Jegge*, *Gathering Peascods*, *Spanish Jeepsies*, and the great

Staines Morris. We shall remember how we sang some of the tunes and danced to our own singing, while the bystanders joined in, just as we do today in *Trail of the Lonesome Pine*.

If we were just ordinary tourists, we have been entertained on the village green, but if we were Very Important Persons — great merchants or ambassadors, we have been dancing at court. The English country dance went light-heartedly to court without a trace of an inferiority complex. Everybody danced it. It was so much more fun than the branles, gavottes and minuets that were being imported from the French court, that, during the reign of James I, the country dances were actually danced in the court by royal decree.

A LIVELY DANCE

As to the steps, they are free and expansive. The running steps are swift and light, the skips gay, the "slips" leap high, the walking steps are joyous. The little pas-de-basque of the "set" step is a joy to see; the knees are kept straight and the movement is in the ankle. The tempo of the music is quite fast. Later, when Scottish steps and figures began sifting in, the noble Scottish steps brightened the pattern like a red thread in a tartan; and, still later, Irish jig steps were included. But the English Country Dance never accepted the wonderful "seven and two threes" of the great Irish circle dances, nor has it to this day.

As the years go by, thoughtful researchers begin more and more to feel that the Country Dance *is* English; *our* dance is English. Just because there are German squares and French circles and Spanish lines we used to think that one must derive from another, but dance patterns are inevitable. Greek soldiers danced squares in the time of Xerxes, and Scottish soldiers dance them today. Of course, there must have been interchange from country to country. This is what makes the top of the tree so airy with twigs. But the English seem to have developed their own dance, and consequently ours, and the heart and soul of it is the great longways, containing as it does almost every conceivable square dance step and pattern.

It was this *longways* dance that actually did make an alliance in the French Court, and forged the strong link between the ballroom and the village green, bringing forth the *contra* that in turn gave us so much of what we have today. Do not forget that this longways dance is older than the memory of man.

FROM LONGWAYS TO CONTRA VIA THE COURT BALLET

WHILE THE COUNTRY DANCE was developing with such great variety in England, the same primitive choral dance that sired the English dance was producing a rather different and much less lively offspring in France.

The English dance moved from the people to the aristocracy, as a good art should. The French dance moved downward from the court to the people, making a different sort of contribution and adding a different flavor as far as we who inherited it are concerned.

The French had a round dance called a *branle*. It was done by couples in a circle, as our rounds are done today, and had become a ballroom dance done by aristocratic society long before our story begins. There are pictures on mediaeval tapestries of lines of elegantly dressed couples doing these dances in magnificent halls. In the 17th century, every ball started with a series of three branles: a *branle double* for the older people, a *branle simple* for the younger married couples, and a *branle gay* for the young people. There was also a *gavotte*, a true round dance, in which the couples turned freely around the floor.

ENTER - THE MINUET

By the time of Louis XIII and Louis XIV, the *minuet* had been added to this repertory. The minuet had begun as a rather crude peasant dance, but as a court dance it became so important that we must include it in our chart; for all our sense of stepping beautifully goes back to this exquisite dance which reigned in a more or less modified form for several centuries. So short a time ago as the nineteen twenties, we had several very popular "square dancers' rounds" that were called minuets and were simplifications of the old steps (the *Oxford Minuet* is an example), and gavottes (the *Glow Worm Gavotte*). We would scarcely dare to say so, for fear no one would dance them, but some of the popular round dances of the current season are bound to be minuets or gavottes in this limited sense. Every round-dancing square dancer owes a very great debt to the minuet.

We shall have to be very important people indeed to get ourselves invited to a court ball

in the time of Louis XIII, but, when we do arrive, we are going to be very interested to see the king himself, with Anne of Austria on his arm, lead out the first branle and dance through one sequence before going to sit on the throne and watch the others doing the long lines of stately and sometimes flirtatious figures all evening. It does not look in the least like anything we do today, but we are impressed to discover that the king is an excellent dancer.

If we live long enough and are lucky enough to be invited back during the reign of the great Louis XIV, we shall find something astonishing going on, for here is the ballet beginning to flower, and the participants are amateurs! *This is almost the exact counterpart of a fine round dance exhibition team at a square dance convention.* Louis himself, resplendent as a god, is dancing the leading role, and aristocratic diletantes fill in the cast. We are reduced to the role of spectators. We cannot join in this dance, and you must be beginning to wonder what it can possibly have to do with us.

The answer lies in the fact that at about this time, the *English Country Dance* came leaping across the channel, with a basketful of its weaving patterns — patterns in which people like us *could* join — to be fitted to the careful stepping of these good dancers. It came chiefly in the form of the "longways for as many as will," and it took France by storm just as the 17th century turned to the 18th. There were country dances in Spain, in Germany, in France itself to which the French might have turned; they had dances of all shapes and sizes. But the English Longways had one feature that none of the others had: the gradual entrance of couple after couple, what Curt Sachs calls "the pleasing combination of the choral dance and the single couple dance."

FLEXIBILITY A FACTOR

You did not have to have an exact number of couples, nor form an exact square or round. One after another the couples danced the same pattern to the same tune, working their way down from the head to the foot of the line, and, if a couple arrived late, they simply stepped in at the end of the set. By the time the action

reached them, they knew what to do. Longways dances for as many as will used to work out like the rather boring modern version of the *Virginia Reel*: the first couple worked all the way down before the next took over. The Scots clung to this system — after all, what's your hurry? But the dance became enlivened by permitting every other couple to work through the figure with the alternate couple at the same time, so that no one was ever idle in the line. The dancers worked in little sets of two couples, doing the *square for four*; or sometimes every third couple was active in which case you had little sets of three couples (the *longways for six* within the long longways!) This dance contained the seeds of all our quadrille figures: right-left-through; ladies chain and men's chain; Dixie chain and square-through; stars and bend-the-line; circles and balances; swings and allemande lefts.

A GOOD OLDE DANCE

There were also delightful odds and ends, like this instruction for a part of a longways for six called *All in a Garden Green* — "First man out and shake his owne woman by the hande; then the 2nd; then the 3rd by one hande, then the other, kisse her twice and turne her. Shake the 3rd by the hande; then the 2nd; then your owne by one hande, then the other, kisse her twice and turne her." This is pure American square dance!

And — these English dances were magnificently available to French dancing masters. The London publisher, Playford, brought out in 1650 the first printed and purchasable book of instructions for these country dances, and followed it up with larger and larger editions, until the final edition of the *English Dancing Master* contained some 900 dances, most longways. What a treasure trove! These dances were *fun*! Indeed, at first, some French dancing masters considered them downright rowdy, and objected to the way the dancers leaped and turned and clogged and swung their bodies about. (A rowdy child of this rowdy dance exists to this day in the *can-can*.) But the patterns were marvelous, and soon the dancing masters got into the habit of travelling to England for new collections to take back to the Dauphin or the Duke. This sounds familiar!

And so — to the French we owe our gratitude for the *contredanse*, for they took the longways, and gentled it down and polished

it up and gave it a new name. Contre, in French, does not mean at all the same thing as country. It means counter — the dance that is arranged with a line facing a line. (The Country dance includes *all* the English forms.) We accepted the name and called the dance a *contra dance*. Later, in New England, they shortened it to contry.

The country longways and the courtly contra acknowledged each other across the set like good dancing partners, and then went reeling down their own lines, joining each other at the right-and-lefts, the stars, and the chains. When they met and joined how they cluttered the twigs of that family tree! Some of our modern line dances are purely country and some are purely courtly. Dances with courtly titles, like *Queen's Favorite* and *Queen Victoria* indicate that they crossed the channel a second time, back to England with French manners.

What about the Scots, whose relations with France were usually less strained than their relations with England? They contributed the *reel*, most likely; via France? or via England? Their beautiful set step they hold in common with the English, but their fancy way of casting off that they call a *poussette* — well, it is a French word!

If you would like to see the contredanse today at its elegant best, you have to go no farther than California, where the glorious contradanzas of old Spanish California are being revived by loving round dance groups. Those



Spanish colonists, like the rest of us, must have had to make a courteous little bow to France, as they devised these lovely squares and lines and circles in waltz time.

THE QUADRILLE FAMILY

BY THE BEGINNING of the 18th century, the English gentry were beginning to forget their country dance, and were doing little jigs and round-about, and, later, polkas. They were forgetting the longways, the round for as many as will, the round eight, and the square eight. If you will study the chart for a minute, you will see that this square for eight — the *true* square dance — came very near to being left, ungathered, far out on the end of a limb, like a nice, ripe peach out of reach of the ladder. Its survival seems to have depended on the round for eight, which the French discovered next. They whisked it across the channel and transformed it into a thing they called the “contredanse francaise,” and they must have included the square for eight along with it because they, like the rest of us, had a hard time telling the difference. What did it matter?

PETTICOAT DANCE

What they built out of this material was not a contre dance: it *was* a square dance. They soon evolved a name for it of its own—*cotillon*. Cotillon means petticoat, and the name may have come from a popular song of the time that says “My dear, when I dance, does my petticoat show?” We suppose that she hoped that it did, for it was a very pretty one. It was as if they had taken a little thatched and steep-roofed English cottage with a garden and a brook, and transformed it into a French chateau with lawns and clipped hedges and a fountain with a pool.

The cotillon was strictly square in formation and strictly country as to figure. Its great fault was monotony. Endless repetitions of the same few figures in endless dances killed the cotillon. An attempt was made to revive it during the 19th century by introducing so *much* variety that the dance degenerated. In America, a cotillion (spelled with an “i”) developed as a certain kind of wonderful party at which no two dances were alike and the whole arrangement was most elaborate, with little favors for the ladies at the end of each dance. The true

cotillion, which deserves to be revived, has been lost for half a century, and, while the word is still used, it is meaningless.

The only reason that we include the cotillon in our story is the fact that it seems to have led up to the great quadrille, and this is a name that must be written in capitals. **THE GREAT QUADRILLE!** The word, of course, means “foursome” — a dance done by four couples in a four-sided figure. The light-hearted square eight found itself all dressed up in a setting of five figures, the first of which was usually some kind of cross-over, such as “head couples right and left through and the sides the same.” Then there might be a forward and back figure; and then an Alamo style balance four in line, with frills; then perhaps a circle eight with a four ladies’ grand chain; and then a basket figure. You modern square dancers could do any of them at the drop of a hat.

The dance must have missed its gay music — the wonderfully-wrought English and Scottish tunes — but the new music was beautiful too, played by strings and woodwinds instead of pipes and oboes and bombardons. They used semi-classical dance music, opera tunes, and a great deal of music composed especially for these quadrilles by well-known composers.

We are in the middle of the 19th century by now, and you cannot possibly do this dance on the village green. The ladies’ skirts are yards and yards around, ruffled and puffed over hoops until they look like huge walking lampshades. The gentlemen are wearing long trousers at last — tight trousers — and shirts with linen ruffles, and elaborate waistcoats. You need a glistening dance floor — a big one. You need light from hundreds of candles in crystal chandeliers. You need a platform for the musicians. And you really need, for the



first time, a *prompter*. Not a caller, yet, but someone to indicate briefly what is coming next. It would be unthinkable for one of the dancers to shout — “ladies’ chain!”

The square dance, strong grand-child of the longways and the court ballet, sweet child of the square eight and the round eight, had come into the ballroom. And there it stayed, for a century and a half, with a glorious heyday in American ballrooms at the end.

At the same time that this was happening, occurred one of the great break-throughs in the history of the dance; the *polka* came bouncing in on thistle-down toes, hand in hand with the *waltz*, and the *couple dance* was born. Not that the couple dance had not always been done, for it is an ancient dance form, deeply ritualistic in its representation of the relationship of a man to a woman, and often truly virginal in its manner of performance. There was nothing ritualistic about it in the late 18th century, when a tall man took a lovely woman close in his arms, and whirled endlessly around a gleaming dance floor to the most beautiful dance music the world has ever known — the waltz; or when he doubled his erstwhile dignified knees into the most delicate of hops, and the little peasant polka became the darling of the teakwood floor.

We should speak of the difference between a *couple* dance and a *round* dance, and ask why we call a round something quite different from that “round for as many as will” of the English country dance. Actually, it is *not* so very different. Our round dance is a dance with a definite pattern, done not by a couple but by a group of couples, moving in unison in the same direction, doing the same step on the same beat of the music. The individual couple has no freedom of movement whatsoever — only of styling. A couple dance, on the other hand, belongs to the individual couple. If there is room, it can sweep all over the floor, improvising its own pattern. The gentleman may whisper into his lady’s ear, (or he may be skillful enough to whisper with his hands alone), when the cadence of the music demands: *twinkle*, or *lift*, or *cross over*. It is the only truly creative dance we have left (unless you are interested in jitterbug.) It was shocking when it first invaded the ballroom, and, like many things initially shocking, it turned out to be one of man’s better inventions.

What has this to do with the history of square dancing? Much! For here were two things born to be wed! You could do the patterns of a quadrille to the steps of a waltz, and what resulted was the queen of all square dances. You could do it to a polka too, or a mazurka, or a redowa. On the branch of the plain quadrille a whole bouquet of the loveliest flowers burst into bloom: the polka quadrille, the mazurka quadrille, the *waltz quadrille*. We should have clung to this waltz quadrille like grim death. It was our dearest treasure, our dance of dances.

THE ELEGANT LANCERS

What about the *Lancers*? History is confused about the Lancers. It is a quadrille, of course, more elaborate than most, but orthodox in its five-part arrangement. (It may even be much older than the standard quadrille.) On dance programs it was always distinguished from the quadrilles, for some reason. A program from a century ago reads: “*Grand March, Quadrille, Waltz, Lancers, Schottische, Caledonian Quadrille, Waltz, Basket Quadrille, Redowa, Lancers, Polka, Lanigan Quadrille, Varsouvienne*,” etc., etc., until you reach number 38 and five o’clock in the morning. This program contains 11 quadrilles, 7 lancers, 19 couple dances, two grand marches, and a few odds and ends like a *Virginia Reel*. This is at least five hours of solid dancing, plus long pauses between dances, and supper in the middle of the evening.

A lancers is really a program of five square dances: the 1st in 6/8 time, the 2nd in 2/4, the 3rd and 4th in 6/8, and the 5th in 4/4. This last figure was always military in style and in march time. This made a field day for the composers. They loved to write lancers, and what lovely things they were! Our happiest inheritance from the lancers at present is the *Grand Square*, which is a lancers’ 5th figure. Imagine it in military uniform — the ladies in dimity and taffeta.

And so, in its every phase, the English Country Dance had gone over to the glamorous enemy. Here and there, in isolated areas of England and Scotland, an increasingly degenerate form hung on (Scottish soldiers danced the old dances with fierce dedication). It was we who saved it. We brought it with us, pristine and precious, when we came to the new world.

THE APPALACHIAN MOUNTAIN DANCE

IN 1917, THE GREAT ENGLISH FOLKLORIST, Cecil J. Sharp, was prowling the southern Appalachians, hunting for folk songs and ballads. England was trying to seek out and restore her almost-lost folk arts, and there was a rumor that, in these mountains, a strange and wonderful thing had happened: descendants of the early settlers who had come to the new world during the reign of James I and later, had drifted into the back country, established little settlements, and remained so out of contact with the world over many generations that their customs, their speech, their songs and their crafts had been preserved unchanged, as a fly is caught and held intact in amber. This proved to be true about the ballads, and the Elizabethan strong preterites did indeed linger on in their speech.

AN IMPORTANT DISCOVERY

No one had given much thought to dances, and when Mr. Sharp was told that the people of this region had an interesting dance called a *running* set, but that it was rather uncouth and remarkable chiefly because it required great physical endurance, he had no desire to see it. One moonlit night, at the settlement school in Pine Mountain, Kentucky, he unexpectedly encountered this dance. His description of his excitement as he began to realize that he was making the great discovery of his career is somewhat hair-raising, but our hair stands straight on end as we realize that he was discovering the deep tap roots of our western square dance.

What Mr. Sharp saw was unquestionably an English country dance, but it was like nothing in Playford's books. It was a spacious dance. Promenade figures bound the figures of the dance together, something not encountered before. There were no courtesy movements, no sets, nor balances, nor courtesy turns. Figure evolved into figure with great speed, and the patterns themselves seemed very ancient, some of them harking back to children's singing games. Mr. Sharp reasoned that this dance

must be older than the Country dances in Playford, perhaps much older. The ancestors of these people had come from northern England and the lowlands of Scotland, where they were out of touch with developments in metropolitan England, and where, perhaps, they were even then stubbornly clinging to their old customs. Had they brought this dance intact to America, when they came? It seemed a likely conclusion. Like the ant-eater and the duck-billed platypus, here was a living fossil!

REMARKABLE RESEMBLANCE

It was danced in a proper square, and, strangely, the couples were numbered as we number our square today, instead of the heads being 1 and 2, and the sides 4 and 3. In *Cowboy Dances*, Lloyd Shaw says: "After an introductory *circle left* similar to the introduction of the western dance, the first couple moves to the second couple and executes a special figure, then on to the next couple and repeats the figure. As they go on to the fourth couple, the second couple follows up and executes the same figure with the third couple, and repeats the figure with each couple in the set. As soon as possible, the third couple follows up and dances with the fourth, and follows around the ring. This goes on until every couple has followed in a sort of looping or crocheting chain-stitch of continuous and furious dancing. The figures that they execute between couple and couple not only bear a resemblance to the western figures, but, in some cases, are identical. And the do-si-do, with which each couple ties off when they finish the circle, survives in an altered form in the western dance."

DANCE WITHOUT MUSIC

If we are to be invited to dance some running sets, we have a few things to learn. There may be no music and we must feel the rhythm in the floor beneath our feet. The step is a light, bounding run, and Cecil Sharp says of the posture: "The body should be held erect, motionless, with every limb loose and relaxed, and inclined in the direction of the motion, as in skating." All of the movement is in the feet and ankles. This is Country dance posture. It is also Morris posture! The arms hang straight and loose and swing comfortably in rhythm with the motion of the body. This is necessary because the dance is so long, sometimes an hour or so, as it consists really of a tip of four to a dozen dances.

FROM LONGWAYS TO CONTRA VIA THE COURT BALLET

WHILE THE COUNTRY DANCE was developing with such great variety in England, the same primitive choral dance that sired the English dance was producing a rather different and much less lively offspring in France.

The English dance moved from the people to the aristocracy, as a good art should. The French dance moved downward from the court to the people, making a different sort of contribution and adding a different flavor as far as we who inherited it are concerned.

The French had a round dance called a *branle*. It was done by couples in a circle, as our rounds are done today, and had become a ballroom dance done by aristocratic society long before our story begins. There are pictures on mediaeval tapestries of lines of elegantly dressed couples doing these dances in magnificent halls. In the 17th century, every ball started with a series of three branles: a *branle double* for the older people, a *branle simple* for the younger married couples, and a *branle gay* for the young people. There was also a *gavotte*, a true round dance, in which the couples turned freely around the floor.

ENTER - THE MINUET

By the time of Louis XIII and Louis XIV, the *minuet* had been added to this repertory. The minuet had begun as a rather crude peasant dance, but as a court dance it became so important that we must include it in our chart; for all our sense of stepping beautifully goes back to this exquisite dance which reigned in a more or less modified form for several centuries. So short a time ago as the nineteen twenties, we had several very popular "square dancers' rounds" that were called minuets and were simplifications of the old steps (the *Oxford Minuet* is an example), and gavottes (the *Glow Worm Gavotte*). We would scarcely dare to say so, for fear no one would dance them, but some of the popular round dances of the current season are bound to be minuets or gavottes in this limited sense. Every round-dancing square dancer owes a very great debt to the minuet.

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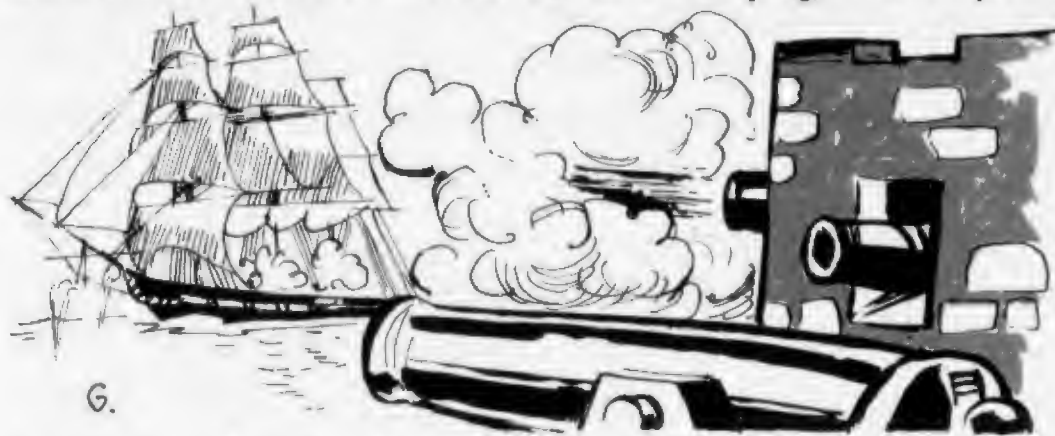
THE NEW ENGLAND DANCE

OUR DANCE MUST HAVE STARTED out with a big handicap in the first years of the settlement of the New England colonies. Those sturdy Puritan gentlemen who implemented the Massachusetts Bay Colony Charter were a grim lot, believing, as they evidently did, that what was gay and light-hearted was also sinful. They had packed up many of their simple happinesses and hidden them away some time before, to please General Cromwell; and, when they came across the sea during the first half of the 17th century, they simply left the whole lot behind. They left the May-pole, that lovely totem of English dancing, and the dances that had encircled it. They left the great bonfires of Midsummer Eve, and the wild, weaving lines of shadowy figures that danced around them. They even left Christmas, with its carols and its wonder. (It took us 300 years to get the carols back.)

Fortunately, the Puritan influence was soon diluted. Men who were tolerant as well as wise and courageous came from all walks of English life, not only into the New England colonies, but also into Virginia and the Carolinas and Maryland. An American aristocracy of the mind and spirit developed, and it brought its social graces into the ballroom as well as the convention hall.

It is difficult to get anyone to say how much of the *New England dance* came from the now-declining English Country Dance, and how much from the ballrooms of London and Paris. During Revolutionary times, evidence favors the ballroom. General Washington, dressed elegantly in fitted black, with a powdered pigtail and white silk stockings, danced a very acceptable minuet, you may be sure, and a courtly quadrille, and a dignified contra. But when did those simpler New England folk outside the ballroom get started on their wonderful succession of contras and quadrilles that are the very backbone of our current square dance? For the square dance began here as truly as it did in the mountains of Kentucky and the Carolinas, and perhaps a little earlier.

The names of some of the dances tell a story. *Green Mountain Volunteers* — remember them, and *Ethan Allen*? (Pre-Revolution, from Vermont). *Jefferson and Victory*, *Washington's Quick Step*, *the Beaux of Albany*, *Old Zip Coon*, *Boston Fancy*, *Pop Goes the Weasel* — how American they sound! *Hull's Victory* and *Sackett's Harbor*—two of the very great triples,



are named out of the War of 1812. Commodore Hull was the commander of the frigate *Constitution* and, as for Sackett's Harbor, which is on the east shore of Lake Ontario in upper New York State, the motions of the dance make a graphic picture of the see-saw battle that went on for months for control of the fortification there. And yet, many of these "American" dances were really old patterns loved long before in England or Scotland, given American names; just as we set our American hymn to the tune of *God Save the King*, and our National Anthem to a German tavern song. When it came to dancing, we were adapters rather than creators, and some of our adaptations were marvels to behold.

THE SINGING QUADRILLE

One of our great adaptations was the *singing quadrille*, which seems to belong in this period. Quadrilles thrived for so long in America! And you could get such variation into the music. A five-part quadrille permitted you to use five different but related tunes; for instance, the famous *Caledonian Quadrilles* contained parts danced to five beloved Scottish tunes, including *The Campbells Are Coming* and *My Love is But a Lassie Yet*. The *Verdi Opera Quadrille* used two arias from *Traviata* and three from *Il Trovatore*. The *Columbian Quadrilles* used *Star-Spangled Banner*, *Red White and Blue*, *Adams and Liberty*, *Hail Columbia*, and *Yankee Doodle*! This sounds either very lively or very stuffy, and, after you have read the instructions for the figures, you decide that stuffy is the word. They were unimaginative, commonplace and all alike.

It was a period of too many dances, which

THE ENGLISH COUNTRY DANCE

OUR CHART SHOWS two great trees, pruned for simplicity's sake. But, like any two trees growing side by side, the topmost twigs interlaced so thoroughly that it was sometimes impossible to tell which branches grew upon which tree.

For instance, looked at from one angle, the Morris seems to be completely English, but, from another angle, it slants back to Spain, and, along with French dances, seems related to the great Spanish *church dances* and the Spanish and French church dances in turn reflect the English church dances. And so they shuttled back and forth from country to country until we have a fine fabric that simply refuses to be unravelled.

The ancestors of our square dance did go to church, you know. As late as the 16th century, churches in England had their teams of "Morece dawnsers," supplied with costumes and bells by the church warden. (It was the Puritans who drove them out.) They were a part of praying, as dancing has always been in the deep hearts of the people.

But, long before Elizabeth's England, they had become *fun*. A man and his maid went together to the green, and met their friends and fellow-townsmen, and danced for hours, the same simple figures that you know, to tunes some of which still ring through square dance halls today.

If, by some wizardry, you could be dropped into the village green of a town in 16th century England on a long, long summer evening, you may hear a single pipe playing the most enchanting and singable tune, and, while your ears are still pricked to the music, you will be snatched up along with your partner into a great circle of couples. You will find yourself going *forward and back* with the couple on the right, and then *circling three* with the man alone, and then with the girl alone, and, presently, as you are beginning to catch on, you will find yourself doing a series of *Dixie chains*

in threes along the circle. The steps will be a little strange, with a lift to the balances and a run instead of a glide, but you will begin to feel very much at home, as you realize how much this is like a western square dance in a big circle. If you inquire about the tune that some of them are singing along with the piper, they will tell you that it is *Rose is White and Rose is Red*, and, if your background of English history is in good order, you will probably speculate that this goes back to the Wars of the Roses, when the white rose of York and the red rose of Lancaster fought over England.



Before you have much chance to think about this, you will be caught up by another couple into a little square dance set of four. *Two couples in a square dance? After all, why not? Put two together and you'll have a square. What lovely music! Let's try it! Sashay four steps to the left* — but we are leaping, not sliding. What fun! Now we are lost in a series of what they are calling *rises*, and then *swing the opposite girl*, and we can't catch on. But in just a few phrases we are doing the old *Spanish Circle*, if you please, and we settle into it happily, and come up doing a sort of *two men's chain* — the whole thing so strange yet so familiar. We have been dancing *Parson's Farewell*.

Don't stop! Someone is calling for *Drive the Cold Winter Away*. This is a very old tune in 6/8 rhythm. Take an Elizabethan partner and do what she tells you. It's a sort of reel and makes a lovely tangle that unwinds itself beautifully. Perhaps this was one of those old Morris dances that went out to get ready for spring, but now it is a "longwayes for as many as wille" and it is a beauty. It is a contra dance.

You can't sit down now. They are calling for *Dull Sir John*, and that is a *square for eight* —

THE DEVELOPMENT OF THE CURRENT HYBRID

AMERICANS HAVE ALWAYS BEEN a people on the move. From the very first potential colonists set down in Roanoke, Virginia in 1584, they have been reluctant to stay put, and have vanished into parts unknown, taking their customs with them. You have only to take the wanderings of one great pioneer to have a prototype for them all — take Daniel Boone. Born in Pennsylvania of an immigrant English father, moved at 18 into the mountains of western North Carolina, went at 26 to explore the head waters of the Tennessee River, set out at 35 to explore the border regions of Kentucky, settled there and practically built Kentucky, lost his lands through defective titles and headed west at the age of 60, settling near what is now St. Louis! He was only one of thousands like him. And they *danced*. They danced and they sang, and by their songs and dances we track them backward from the 20th century. Study the dances of any area, and you will find who brought them, and whence.

It is not surprising therefore, that the Appalachian dance turned up in the American southwest, in the middle-west, in Oklahoma, and in Texas. It came with a singular purity into Texas and promptly took on something new — the charming little Texas two-step with its bird-like lift. Where did *that* come from? Over the border from Mexico, most likely.

THE PLAY PARTIES

In the middle-west the dance encountered a puritan influence again and could not persist as a dance at all. So it became a *play-party*. Dances were done as if they were children's games, to singing and to clapping of the hands. The tunes and words go back so far that they bring tingles to your scalp — back farther than Playford, back through Tennessee and Kentucky to goodness knows where. Play-party manners were simple, but deportment was important. There was no drinking, and young ladies and gentlemen were wonderfully controlled. No young man put his arm around a girl's waist. Even in Texas, where dancing was dancing, there were barriers. Hence, the old call — "Meet your honey, pat her on the head, if you can't get biscuit, give her corn bread."

Biscuit was a waist-swing; *corn bread* was a decent two-hand swing; and if you *must* pat her, pat her on the head! Our square dance was developing—at once demure and vigorous.

THE DANCE PRESERVED

Where simple pioneering people (seeking isolation) went, you found, for the most part, the single-visitor-type dance of the Appalachian mountains. Where more sophisticated groups (bent on establishing a farther frontier for American culture and government and backed by organized financing) went, you were likely to find the New England quadrille type of dance. Where a dedicated group, (like the Mormons) went, you found a fusion at a very high level. No group did a better job of carrying the best of American culture across the continent than the Mormons; and they hung onto it long and well.

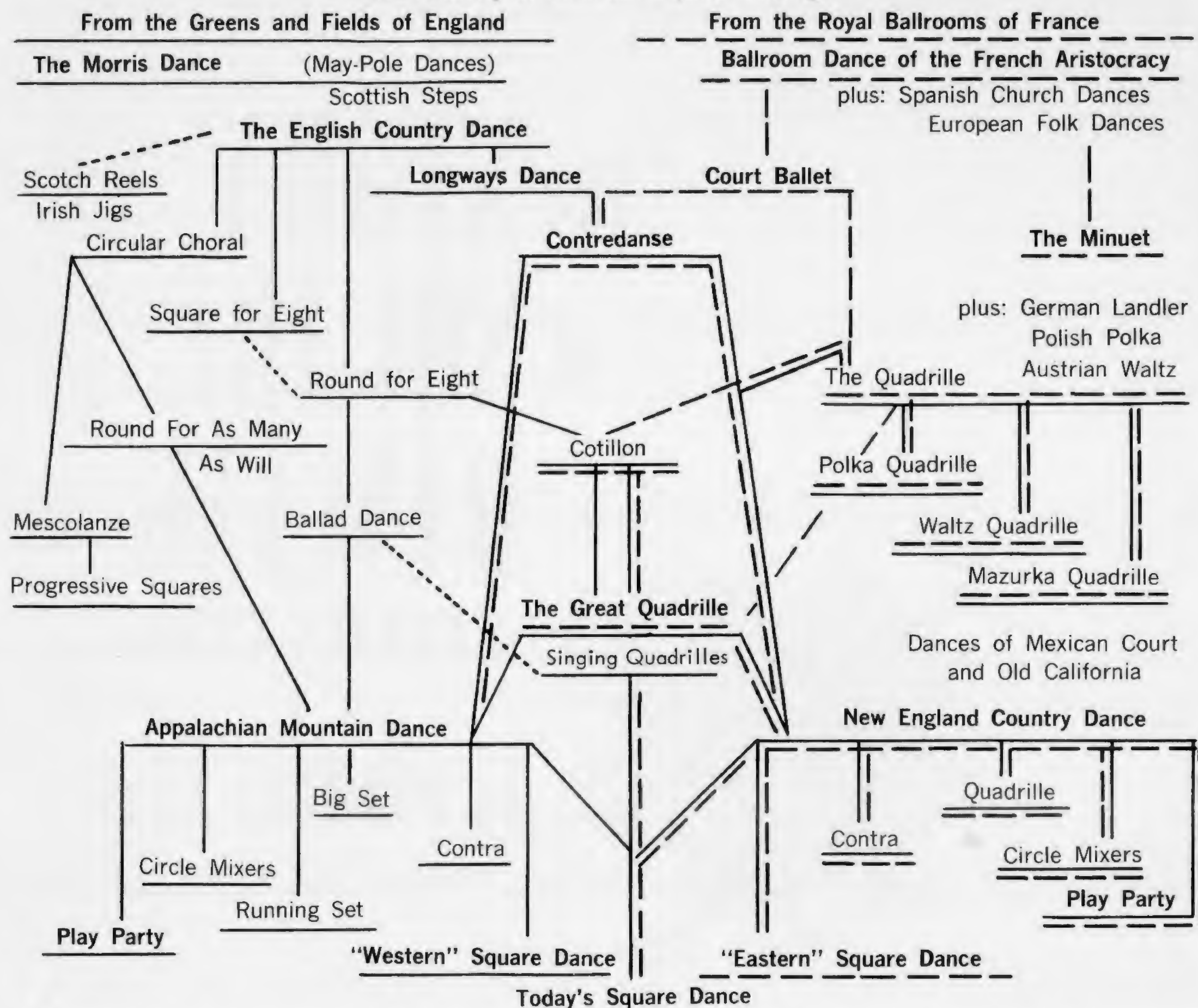
Where great financial opportunities presented themselves, as in the successful gold-mining camps of the west, you had people from all walks of life — well-to-do promoters and hard rock miners; merchants and bankers and professional people. Here we had the truest synthesis of the American folk dance. Nothing mixed people up like the mining camps of the western United States. If you went to a dance in the pioneer farming country of Nebraska, you would find something like a country dance, but a program for an 1870 dance in Central City, Colorado, reads like a lay-out of the middle section of our chart: quadrilles and lancers, contras and circles, waltz, polka and schottische. Oddly enough, a program from a dance in the Town Hall of Kingston, N.H., reads much the same except that there were more contras. The dance remained remarkably stable for many decades — some things expanded here; some things squeezed out there.

NEXT — THE CONTRA

What finally got crowded out was the contra, most important ancestor of them all. Perhaps it is well enough for it to live on in almost every move we make on the dance floor, but millions of people must have missed this most exciting and beautiful of dances, as it dwindled down

Genealogical Chart (1450 — The Present)

The Ancestry of American Square Dancing



A MERICAN FOLK DANCING has two great ancestors—one English and one French. The subtle contribution of the French ancestor we shall discuss a little later. The English ancestor was a strong, mysterious stranger, but deeply our own, gathering into itself elements from all the ritual lore of the ages, and giving out from itself a vast treasure of figures, feelings, music and attitudes.

This English ancestor was the great *Morris Dance*. It must already have been very old in 1450 when we start our story. No one seems to be perfectly sure whether it preceded the *Country Dance* that seems to have grown out of it, or whether they grew up more or less side by side. For the purposes of simplicity, let us

assume that the Morris Dance was the immediate parent of the Country Dance.

It was a professional dance in a sense, as are our *exhibition dances* that are done by amateurs at festivals and conventions. It was not done by just anyone who felt like dancing, but by trained teams who called themselves "Morris men," and it was done with great gravity, for it went back to a time when the coming of spring was a thing so yearned for that it must be *danced* into being by the beating feet of the children of men. It went back to a time when winter was a spectre of dread after a lean harvest, and sacrifice — sometime wheaten, sometimes animal, sometimes even human — was necessary in order to propitiate the gods of

Ford's gaps, containing a thorough discussion of the square dance as it was done from the Missouri River Valley to the Sierras, and from North Dakota to the Gulf. Others came in quickly with their contributions, one of the most notable of whom was Herb Greggerson of El Paso, Texas, who took a fanatic's delight in dancing and putting down on paper the wonderful Texas dances, so true to their Country sources.

For years, Lloyd Shaw conducted summer classes, where he taught teachers how to present the *whole* American folk dance. Other such institutes sprang up all over the country. The square dance began to pull into focus, as

it never had before. Once more, and all over the country, thousands, and then millions, of people were dancing.

Sitting in the balcony and watching the vast floor full of dancers at the Chicago International Festival in 1951 — watching the unfolding of stars and circles, grills and boxes — the great sweeping joy of a dance like *Arkansas Traveller*, I heard a learned man who had never seen a large square dance before suddenly explode: "This is the most beautiful thing I ever saw! The most beautiful and the most significant." And it was. The great *American square dance*, with all its ancestors looking over its shoulder, was having a party.

WHAT OF THE PRESENT AND THE FUTURE?

There have been great changes since 1951, not all reassuring. The fantastic prestige of *name callers*; a willingness to dance to calling that disregards the 8-count phrase; monotonous repetition of grill-type figures; the vast size of the whole activity — these could be dangerous. Most alarming is the tendency to conformity. We have become as uniform as soup cans on a supermarket shelf.

Do not be disturbed. Last week we saw a *do-ci-do!* Contras are coming back. Every day another maverick sneaks out of the corral, sniffs the air, senses a good rain, and settles down to graze on the old pasture. The dance goes on, down the worn path taken by the first ancestor. We shall never lock it up in any man's stable. It has wings, and it is ever so much bigger than we are.

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ROUTINE NUMBER THREE

By Ed Epperson, Batavia, Iowa

One and three pass thru
Promenade left go two by two
All the way back home with you
Head ladies to the right you chain
Turn 'em, new two and four
Ladies chain across the floor
Two and four pass thru
Promenade left go two by two
Right back home and don't be slow
Right and left thru across you go
And couples one and three
Dance into the middle and back for fun
Pass on thru go 'round just one
Behind that couple stand
Center two pass thru and eight chain thru
Square thru three quarters around
To original corner, left allemande

CLAMOR

By Ferd Wellman, Topeka, Kansas

One and three you bow and swing
Round and round with the pretty little thing
Go forward up and back with you
Forward again and right and left thru
Turn the girls, don't get lost
Same two ladies chain across
One and three go to the right and circle four
Head men break, make two lines
Go forward up and back in time
Pass thru, bend the line
Go forward up and back you reel
Pass thru, wheel and deal
Those in the middle star thru
Pass thru and you turn back
You all join hands and make a ring
Circle left like everything
Reverse back in single file
Single file around the land
Just the gents you turn around
Dixie grand, etc.

OLD FASHIONED STAR

PELICAN STAR

By Bill Adams, New Orleans, Louisiana

Heads go forward and back with you
Forward again and square thru
Four hands around, here's what you do
Star by the right with the outside two
Heads to the middle with a left hand star
Star by the left in the middle of the town
Back with the right and don't slow down
Take your corner with an arm around
Star promenade, go 'round the town
Inside out outside in, go once and a half
Put the other folks in
Star by the left, hear me say
Inside ladies roll away
Men star left the same old way
Girls step out take a back track
Meet that same guy, box the gnat
Change hands to a left allemande
Walk right in to a right and left grand

MATHEW'S STAR THRU BREAK

By Bill Mathews, Marion, Iowa

One and three go right and left thru
Turn 'em on around and
Star thru—pass thru
Star thru the outside two
Go forward eight and back with you
Star thru, inside arch now
Dive thru—star thru and
Cross trail thru, allemande left

SAM'S CAPER

By Singin' Sam Mitchell, Tucson, Arizona

Head two couples right and left thru
Turn your girl and pass thru
Both turn right 'round one I say
Go Dixie style to an ocean wave
Balance forward, balance back
Pass on thru and you turn back
Star thru across the land
Then allemande left with your left hand

GIMMICK

BREAK

By Joe Grande, Burbank, California

Head two go forward and back
Pass thru and you turn back
Box the gnat across from you
Face the sides go right and left thru
Now everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go right and left thru
Everybody California twirl
Those who can go left allemande . . .

FLUTTERBY

By Floyd Criger, San Lorenzo, California

Heads go forward box the gnat
Pass thru the other way back
Go around two hear what I say
Two and four half sashay
Forward eight and back with you
Forward again, right and left thru
Turn around and pass thru
Bend the line, right and left thru
Turn around and pass thru
Bend the line, pass thru
You turn back, left allemande

MY WHEEL TO A LINE

By J. Clarence Ritchey, Grand Junction, Colorado

Heads go forward and back with you
Go forward again and square thru
Three quarters now and don't be late
Leave your partner and separate
Go 'round one and stand behind
Double pass thru and wheel to a line
Go forward and back now hear 'em squeal
Then pass on thru and wheel and deal
Center four square thru the floor
A full square thru and a quarter more
Find the corner, left allemande
Here we go right and left grand



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(Letters, continued from page 7)

their ideals cannot be surpassed for friendliness, courtesy and warm-hearted hospitality. I went on to Travis AFB, California and danced with three clubs at a Saturday night affair in Sacramento. Before the first dance I was a total stranger to everyone but after that, I was a welcomed guest...

Upon reaching Kadena AFB here on Okinawa I was immediately welcomed at the regular Friday night dances at the Service Club... I knew, from my club in North Carolina that square dancers were marvelous folks but this recent experience has borne me out. In my line of work, mobile training for the Air Force, this is a wonderfully uplifting thing, especially when I'm far from home and my loved ones.

TSgt. W. R. (Dixie) Welch
APO, San Francisco, Calif.

Dear Editor:

I suppose you get so many, many bouquets for your wonderful publication, but anyhow here goes—we all think here that Sets in Order is by far the best in the field. My copies go back to May, 1949....

Tommy Cavanagh
London, England

Dear Editor:

Although we thoroughly enjoy round dancing both for "rounders" and square dancers, the majority of our acquaintances would also like to participate in the rounds more but become discouraged because they learn one and by the time they have mastered it, the dance has fallen by the wayside and there is a new one.

My husband has thought of a plan that might encourage more square dancers to learn rounds if it could be put into practice by all

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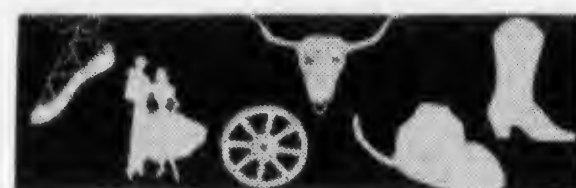
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fwd in LOD on L ft flexing L knee (W dips bwd on R ft), recover by stepping bwd in RLOD on R ft (W fwd on L); dip bwd in RLOD on L ft flexing L knee (W fwd on R), recover by stepping fwd in LOD on R ft (W bwd on L).

29-32 Fwd Two-Step; Fwd Two-Step; Dip Fwd, Recover; Dip Bwd, Step Bwd (to Open-Facing);

Repeat action of Meas 25 through 27; on Meas 32, M dips bwd two RLOD on L ft, then steps bwd again in RLOD on R ft, turning 1/4 R to face wall and touching L toe briefly beside R ft, while W dips fwd in RLOD on R ft, steps fwd again in RLOD on L ft, turning 1/4 R to face COH and touching R toe briefly beside L ft, ending with partners in OPEN-FACING pos, M's back to COH, M's R and W's L hands joined and extended out at shoulder hgt twd RLOD.

REPEAT ENTIRE ROUTINE ONE MORE TIME.

REPEAT MEAS. 1-16 BUT END IN SEMI-CLOSED POS FACING LOD

Ending: Fwd two-Step; Twirl, 2; 3, 4; Point and Acknowledge

In semi-closed pos start L ft and do one two-step fwd in LOD; as M starts R ft and walks 4 steps fwd in LOD turning 1/4 R on 4th step to face wall and partner, W starts L ft and does a 3/4 R face twirl down LOD under her R and M's L arm in 4 steps to end facing COH and partner; change hands to join M's R with W's L and point free toe fwd (M's R and W's L) as partners acknowledge.

MY MESSED CAKE

By John Ward, Alton, Kansas

**Four ladies chain across from you
Two and four go right and left thru
First gent only face your corner, box the gnat
Square 'em up and dance like that
The heads go up and back with you
Half square thru across from you
Face the sides and half square thru
Bend the line, here's what you do
The center four just half square thru
Box the gnat and then change hands
Same girl left allemande . . .**

WILD!

By Jeanne Fischer, Sunnyvale, California

**Head two couples right and left thru
Same two ladies chain
Same two ladies star by the right
Three quarters 'round and star thru
Then California twirl—while—
The head two gents and the corner girl
Lead to the right and circle four
Head gents break, two lines of four
(2 ladies, 2 men together)
Star thru and the inside two roll back one
New inside two square thru
Three quarters 'round listen to me
With the outside two you box the flea
Change hands go right and left grand**

SWING-N-TURN

By Charlie Turpin, New Orleans, Louisiana

**Clap your hands, hit your knees
Bumps-a-daisy if you please
Allemande left that corner maid
Come back one and promenade
Promenade don't slow down
Keep on walkin' that gal around
One and three wheel around
Star thru then pass thru, California twirl
Then cross trail now you turn back
And star thru across the track
Pass thru, California twirl
Allemande left . . .**

TWO WHEELER

By Mel Rich, University City, Mo.

**Head couples bow and swing
Head ladies chain across the ring
Turn 'em boys hear me sing
Same couples promenade three-quarters round
While the side couples wheel around
Now half square thru and bend that line
Forward eight and back in time
Box the gnat across from you
Right and left thru right back you do
Turn 'em around and feel their heft
Allemande left with the lady on your left . .**

NICE WAVER

SURPRISE WAVE

By Mac Parker, Arlington, Virginia

**Four ladies chain that's what you do
One and three a right and left thru
Then Dixie style to an ocean wave
Men in the middle rock it forward and back
Then make three arches just like that
Sides turn right single file
Through the outside arch, turn left round one
Dixie style to an ocean wave
Men in the middle, rock it
Throw in the clutch, left allemande . . .**

SMOR-GAS-BORG

By George Vagtborg, San Diego, Calif.

**Head two ladies chain to the right
New side ladies chain across
Two and four right and left thru
Couple number one stand back to back
Separate, round one, line up three
Forward six, back with you
Star thru
If you can, star thru
If you can, half square thru
If you can, star thru
If you can, half square thru
If you can, star thru
If you can, half square thru
Face the middle back away, circle eight
just like that
Then two little ladies roll away a half sashay
Now three little ladies roll away
Allemande left that corner maid
Come back one and promenade**



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written for them!

I sure wish every dancer would take S.I.O.
I believe it would keep the interest in square
dancing at a higher peak if everyone who
dances would read about the hobby in the
other parts of the country...

Vernon Hutton
Topeka, Kansas

Dear Editor:

In present day dancing, with its complex
sequences, the dancers sometimes goof slightly
(like skipping a ladies' chain) without seriously

interrupting the dance movement. This usually
results in wrong order of the men or mixed
partners and, after the eventual promenade,
everyone scurries like little mice to get back
to their original positions. This is really un-
necessary. Let the number one man be the
kingpin. When he reaches home everybody
stops, looks around, establishes their new num-
ber, new partner, new corner, etc. Now all
start fresh from this set-up.

Occasionally (but rarely) the caller slips,
forgetting momentarily an initial head ladies'

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Position: Closed position, M facing LOD

Footwork: Opposite throughout for M and W; directions for M

Meas. INTRODUCTION

1-4 (4 meas): Wait; Wait; Apart, —, Touch, —; Together, —, Touch, —;

Wait 2 meas; step L bwd away from ptr, hold 1 ct, touch free toe beside weighted ft, hold 1 ct; step R fwd twd ptr, hold 1 ct, touch free toe beside weighted ft, hold 1 ct—to end in CLOSED POS, M facing LOD.

DANCE

1-4 Walk fwd, —, 2 (turn R), —; Side, Cross, Side, Touch; Side, Touch, Side, Cross; Side, Touch, Side, Touch;

In closed pos starting M's L walk 2 slow steps fwd LOD, turning 1/4 R on 2nd step to face ptr and wall; step L to side along LOD, step R XIF of L (W XIF), step L to side along LOD, tch R toe beside L; step R to side along RLOD, touch L toe beside R, step L to side LOD, step R XIF of L (W XIF); step L to side LOD, touch R toe beside L, step R to side RLOD, touch L toe beside R.

5-8 Side, Cross, Fwd (to Banjo), —; Fwd, —, Walk, 2; Fwd, —, Side, Close; Bwd, —, Side, Close;

Step L to side LOD, step R XIF of L (W XIF), step fwd L in LOD turning 1/4 L to face LOD to BANJO POS (W turns 1/4 L to face RLOD stepping R bwd in LOD), hold 1 ct; walk 1 slow step fwd LOD on R, hold 1 ct, then 2 quick steps fwd L, R maneuvering from Banjo to CLOSED POS; step L fwd LOD, hold 1 ct, step R swd twd wall, close L to R; step R bwd RLOD, hold 1 ct, step L swd twd COH, close R to L.

9-16 REPEAT ACTION OF MEAS 1-8, ending in CLOSED POS M facing LOD.

17-20 Walk Fwd, —, 2, —; Side, Close, Cross, —; Walk (diag), —, 2, —; Side, Close, Cross, —;

Walk 2 slow steps fwd L, —, R, —; step L to side twd COH, close R to L, step L XIF of R (W XIB) to SIDECAR POS, hold 1 ct; in sidecar pos walk 2 slow steps diag fwd twd wall R, —, L, —; step R swd twd wall, close L to R, step R XIF of L (W XIB) to BANJO POS, hold 1 ct.

21-24 Side, Touch, Side, Touch; Side, Close, Cross (to L Open), —; Side, Close, Cross (to Closed), —; Dip Bwd, —, Recover, —; Maneuvering to CLOSED POS M facing LOD step L swd twd COH, touch R toe beside L; step R swd twd wall, tch L toe beside R; keeping M's L & W's R hands joined (releasing others) step L swd twd COH, close R to L, step L XIF of R (W XIF) to L OPEN POS facing wall, hold 1 ct;

face ptr and step R swd twd wall, close L to R, step R XIF of L (W XIF), hold 1 ct to CLOSED POS M facing LOD: dip bwd in RLOD on L, hold 1 ct, step R fwd, hold 1 ct.

25-28 Walk Fwd, —, 2, —; Fwd (turn L), —, Side (turn L), Close; Bwd (turn L), —, Side (turn L), Close; Dip Bwd, —, Recover, —; Walk 2 slow steps fwd in LOD L, —, R, —; step L fwd turning 1/4 L to face COH, hold 1 ct, step R swd in LOD turning 1/4 L to face RLOD, close L to R; step R bwd in LOD turning 1/4 L to face wall, hold 1 ct, step L to side in LOD turning 1/4 L to face LOD, close R to L completing 1 full LF turn; dip bwd L in RLOD, hold 1 ct, step R fwd, hold 1 ct.

29-32 REPEAT ACTION OF MEAS 25-28.

Sequence: REPEAT ENTIRE ROUTINE ONE MORE TIME.

Ending: On meas 32, dip bwd, —, step apart and acknowledge.

THIS MONTH'S CHALLENGE

MY KIND OF GIRL

By Willie and Vonnie Stotler, Northridge, Calif.

Record: Warwick M-636

Position: Intro: Normal diag facing—twd wall and LOD—trailing hands joined.

Footwork: Opposite throughout, directions for M

Meas. INTRODUCTION

1-4 Wait 2 meas: Bal Apart (diag), —, Point, —; Together (Closed pos), —, Touch, —;

PART A

1-4 Fwd, —, Bk, —; (Box) Side, Close, Fwd, —; Bk, —, Side, Close; Fwd, —, Fwd (1/4 R), —;

In closed pos M facing LOD step fwd L, hold, back R, hold; (Box) side (COH), close, fwd (L), hold; back R, hold, side, close; fwd (L), hold, turn 1/4 twd wall, hold.

5-8 (Circle) Turn (L), Close, Step, —; On, —, Step, Close; Step, Brush (R), Step, —; Cut (L), 2, 3, 4;

Continue in Closed pos the turn started meas 4 making a full RF circle with two-step, hold; keep on turning on R, hold, and two-step to face LOD in SEMI-CLOSED pos, brush R thru LOD, step on R, hold; cut L over R in 4 cts LRLR (W cuts R over L).

9-12 Walk, (Brush R), Walk (R), Hold; Cut, 2, 3, 4: Roll (LOD), —, 2 (CP), —; Bk, Close, Bk, —;

Repeat Meas 7-8 (brush optional): roll down LOD LR in slow steps with M turning LF 1/2 to face RLOD (W turns full RF to end facing LOD) in Closed pos; M steps bwd L in LOD, closes R, and back on L, hold (W follows closely going fwd immediately in CLOSED pos).

13-16 Bk, —, Bk, Close; Dip, —, Recover, —; Fwd (L), XIB (R), Fwd (L), XIB (R); Pivot 1/2, —, 2, —;

M steps back on R again in LOD, draws

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Need 1 partner
Alam — — — what?
What's cooking

Caller goofed
Be calm
Quench
What's Up Doc
D#/?.% Goofed Again

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A TO Z ENGRAVING

Early in August, six of us couples were travelling to a square dance vacation in Brevard, with an overnight stay in Winston-Salem. We had written to find out if there was a dance that evening we might attend. Wally Carroll 'phoned to let us know things were planned, and to contact him on arrival.

We did — and the plush rug of Southern Hospitality was rolled out for us, with a Special Barbecue and Dance, just for us, with Johnny McBride calling. Everyone was wonderful and we had the time of our lives. Truly — Friendship is Square Dancing's Greatest Reward.

Bob and Isabel Kellogg
Westfield, N.J.

Dear Editor:

I have a problem. I need more storage space and since I am not calling I don't use my square dance magazines any more for reference so I would like to sell them to someone — a package deal.

Do you have any suggestions on how I can go about this or do you know someone who might be interested? My magazines include American Squares, Open Squares, Sets in Order, Foot & Fiddle of Texas, Footnotes of Washington, Square 'n' Round and Rosin the Bow...

Don Frisbee
P.O. Box 357, Yorba Linda, Calif.

WINNERS ON PREMIUM PLAN

Latest to receive substantial awards on the Sets in Order Premium Plan for selling subscriptions are the following: Clyde Neal, Minneapolis, Minn.—Beverage Server; Mrs. John Hardy, Pomeroy, Ohio—50-cup Percolator; Jeri Crosby, Three Rivers, Calif.—Badges; Mrs. Bill Wilson, Detroit, Mich.—72-cup Percolator. Why don't you try this plan? Write us for details.

★ SINGING CALL

CHILI PEP

By Fenton "Jonesy" Jones, Glendale, California

Record: MacGregor #8895, Flip instrumental by Fenton "Jonesy" Jones

FIGURE

Now the heads square thru, four hands round
you go

Do sa do with the couple you know

Do an eight chain thru, you're walkin' down
the track

Turn on the ends, you go the other way back

Hey, It's a walkin' and a talkin' till you meet 'em
again

Box the gnat, do sa do and then

Make an ocean wave, you balance out and in

Swing with the right, corners left allemande

It's an allemande left, you're gonna weave
that old ring

In and out, now when you meet 'em again

Promenade Rosita all around that ring

Home now brother, give your baby a swing

BREAK

Now the heads trail thru around just one you go

Do sa do in the middle with the couple you know

Back to back, star right, you travel round the land

Meet with your corner, do a left allemande

It's an allemande left and then a right and left
grand

Walkin' and a talkin' moving hand over hand

Promenade Rosita all around that ring

Home now, Pancho, give your baby a swing

Sequence: Figure twice for Heads, Middle
Break, Figure twice for Sides.

STAR GAZER

Author Unknown

Four ladies chain across

Turn those gals like you used to do

Four ladies chain three-quarters now

Heads go forward and back with you

Forward again, star thru

Pass thru, star thru

Pass thru, bend the line

Forward eight and back with you

Forward again, star thru

Pass thru and centers star thru

Pass thru, with the lady on the right

Left allemande, with the lady on the left

Right and left grand

Promenade home

Four ladies star three-quarters round

Star thru with the man you've found

Promenade, don't slow down

Four couples wheel full around

All four couples Dixie chain

Girls go across then the men

Girls turn around, left allemande

Note: All Four Couples Dixie Chain. Similar to regular Dixie chain except the ladies right hand star across, give a left hand to opposite man and pull by. The men give a left to the lady, pull by and make a right hand star across the set and wait for the next call.

DIXIE TRIO

By Arne Neilsen, Fulton, California

First and third do a half sashay

Side ladies chain three quarters 'round

Head gents turn 'em to three in line

Forward six and back in time

Forward again and pass thru

Turn to the right, go single file

Around one like you always do

Come down the middle like a Dixie chain

Lady go left, gent go right

Lady go left around to the end, line up four

Forward eight and back for more

Just the ends you star thru

Come down the middle with a right and left thru

Turn 'em around and cross trail thru

Right and left thru with the outside two

Turn 'em around and dive thru

Square thru three quarters round

Split that couple around one

Meet your gal, go right and left grand . . .

★ SINGING CALL

THAT'S WHEN I MISS YOU MOST

By Joe Robertson, Mobile, Alabama

RECORD: Bogan #1133

OPENER, BREAK, ENDING:

Hey, walk all around that corner girl

Seesaw round the one you know

Join your hands and circle 'round that ring

Then allemande left those corners all

Weave that ring and have a ball

Go in and out, go 'round,

And meet that girl (double the gnat)

You box it over then box it back

Swing that lady, go 'round and 'round

Then allemande left that corner girl, come

back and promenade

Well, I miss you when it's morning, miss you
when it's midnight

Gosh, I miss you all the time

FIGURE:

One and three go up and back

A full square thru go round the track

Go all the way 'round and face the sides

Do a right and left thru

Then dive thru, square thru three-quarters

'round that's what you do—

You swing that corner lady, go 'round and 'round

Those four little ladies promenade, go once

around to the same old man

You swing that corner lady, go 'round and 'round

Those four little ladies promenade, go once

around to the same old man

You box the gnat and promenade the line

Well, I miss you when it's morning, I miss
you when it's midnight

Gosh, I miss you all the time

SPECIAL WORKSHOP EDITORS

Joe Fadler Round Dance Editor

Bob Page Square Dance Editor

Don Armstrong Contra Dance Editor

The
**CALLER
OF THE
MONTH**



Photo by Blasdell & Associates

Chuck Goodman — New Orleans, La.

IT TOOK AN INITIAL square dance session in a friend's garage, dancing to records, to win Chuck Goodman and his cheery Opal away from contract bridge into a completely new "way of life." This was in 1953 and some three years later Chuck was calling, accompanying himself on the ukelele, no less!

Chuck has a forthright, hearty style which communicates immediately to the floor, enlivening dancing feet. He is much in demand for MC jobs at square dance festivals, has attended institutes around and about and recorded two singing calls for Bogan.

Backing up Chuck as a caller was his own band, the Bar None Ranch Band, who have appeared with him at many clubs, benefit dances and the annual NORD Youth Festival.

A pioneer in square dancing on television in his area, Chuck helped co-ordinate the weekly show, "Square Dance Time" on which he also appeared as a caller. He has conducted several caller classes, so that new voices may spread the square dance word.

Chuck was the organizer as well as first president of the New Orleans Square Dance Callers' Assn. and has been active with the

Dash

**OFFERS TWO BRAND NEW
FLIP INSTRUMENTALS**

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Called by Gaylard Tannatt
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#2534 — "WILD WOOD FLOWER"

Call by Johnny Schroeder
Mesa, Arizona

Music By Schroeder's Playboys

DASH RECORD CO.

1920 No. 47th Pl., Phoenix, Arizona

Greater New Orleans Square Dance Assn.

One of the most spectacular of Chuck's accomplishments has been the establishment of the Bar None Square Dance Ranch on the famed River Road just out of New Orleans. Here he is forming what might be termed a "square dance colony," selling lots to square dancers and providing a lodge where dances may be held.

The "other half" of Chuck Goodman is Opal, his effervescent taw who applies her own enjoyment of life liberally to the square dance activity, her specialty being the round dances. The two have a lovely daughter, Opal Ann, almost 20, who rounds out their full and busy lives.

HOLDEN TRAVELS

Rickey Holden of Cincinnati, Ohio, is again on a square dance junket to far places. His schedule calls for him to be in Calcutta, India on October 26—November 20. Additional stops include Karachi and Lahore, Pakistan, Nov. 22-Dec. 7; Cairo, Egypt, Dec. 7-20; England, Dec. 31-Jan. 31, 1962.

ATTENTION RECORD DEALERS!

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#4591 WHITE CHRISTMAS

A sort of homesick dance in 4/4 time.

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A similar style but outside heel

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only in gold or silver kid

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LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.



Les and Mildred Roberts — Portland, Ore.

AN EARLY SQUARE DANCE INSTRUCTOR, Cecil Bondell, caught Les and Mildred Roberts two-stepping the waltz in a 1948 class and hastened to correct them. The Roberts' were so impressed by the ease and flow of the correct waltz step that they became interested in sharing their knowledge with others. It followed naturally that they began to help teach routines of rounds beginning with the Polka Dots Round Dance Club in West Linn, Ore., a suburb of Portland, in 1949.


They were members of the Art and Metha Gibbs' round dance groups and learned all they could absorb from them, working with black light exhibition dancing for lodges and clubs. When Art Gibbs became ill and bowed out of active teaching, Les stepped in to help out.

From there he and Mildred taught round dancing in the schools under the Adult Education program in Portland and at the Roundabouts Club.

They belong to the Northwest Callers' Assn., where they conduct the round dance workshop, aiding the callers in learning to teach rounds at their classes. They belong to several square dance clubs and Les calls regularly for Oregon City Elevators.

In 1959 Les and Mildred were co-chairmen of the round dance workshops and presented new rounds for the Oregon State Festival in Portland and in 1961 took a group of 14 round dance couples to do a series of "old" rounds of the past 10 years at Astoria, Oregon for the State Festival. They wound up with "Lonesome Mama Blues," the novelty round that is enjoying great popularity.

Altho' his emphasis is on rounds, Les maintains his interest in calling, which he started in 1958. He believes that "cueing" rounds at least once thru at dances encourages the most people to participate.



ROUND THE OUTSIDE RING

ting for the meeting of the California Council of Associations and the State Convention Council on August 12, with Bill Roehmholdt presiding at the former; Earl Calloway, chairman of next year's convention, at the latter. Twelve of the 14 California associations were represented, about 200 people being present. Items on the agenda included a report from Carl Anderson on the National Convention, amendments to the By-Laws, teen-age associations and announcements. The meeting was followed by a delectable prime rib dinner at which table decor themed the famed Balboa Park tower in plaster and in individual planter favors. Bob Finley called for the evening dance. The next Council meeting will be held in Paso Robles in November.

Kidnapping in round dancing? Yes, it happened when Joy Cramlet was whisked away from a parking area in Santa Monica, blindfolded and taken for a ride. She was "forced" out of the car, made to walk a distance and then heard a chorus of voices singing, "Happy Birthday." Some 55 students and friends had arranged a surprise party for the dance instructor in the beautiful garden of the Adolph Braun home. Round dancing, swimming and delicious refreshments convinced Joy this was a happy kidnapping, indeed. —*Dave Barkell*

Hawaii Hoedown

Harvey and Margaret Binder of Inglewood, Calif., squired a group of square dancers on a Hula Holiday in August, which included square dancing with the Jeans & Janes of Honolulu. Among the group from the mainland were the John Foggs, Dan Bontems, Clif Mahoneys, Bill Woods, Glenn Olsons, Court Lowerisons, Dan Jones', Victor Lords, Kenneth Hortons and Hazel Samuels. —*Wayne Machida*

The Promenaders Square Dance Club from Hickam AFB, Hawaii, recently appeared on the Jack McCoy TV show, dancing both to records and to the live music of Cal Clayson and the Three Star Playboys. This same club welcomed 54 new members from a graduating class last spring. Thirty-six young people graduated on September 6 to form the Junior Promenader Club. Island visitors are invited to dance with the Promenaders and can receive

full information by calling Sgt. Mickel at Hickam 48158.

Allemanding in Alaska

Dancers on the island of Adak have formed a square dance club, the Aleutian Whirlaways, and have been going strong since the middle of March. Their caller, Jim Krapes, is a Navy man and during a tour of duty in the Orient he became interested in square dancing. At the present time there are 5 squares in the club, a fluctuating figure because of that bugaboo of military square dancers afield, "rotation." Club officers are Robert McPherson, Dick Olinger, Joyce Ingles. They dance every Thursday night at the school gym, so if ever square dancers visit the Golden Link of the Aleutian chain of islands, they are invited to drop in and dance.

Washington Wandering

Something of interest to square dancers going to the Seattle area for Century 21, the 1962 World's Fair, is the Baby Island Resort at Whidbey Island. This was originally a summer fishing resort but when the owners, Vern and Marguerite Johnson, became interested in square dancing, they built a square dance hall and arranged to have callers available. They inaugurated square dance lessons for local people and organized a lively club called the Rods and Reelers. Clubs in Seattle and thereabouts rent cabins or camp for the week-end and hold their dances in the hall with a true country flavor. It is a family fun-time.

—*Kathleen Long*

Tennessee Toe-Tapping

Tennessee Eastman Recreation Club in Kingsport lists the following imported callers: On November 11, Jack Jackson from Columbus, O.; November 25, Marshall Flippo of Abilene, Texas; and on December 9 they will bring in Marvin Shilling from LaVeta, Colo.

The square dance clubs of Oak Ridge presented their 4th Annual Benefit Dance on October 28. Clubs sponsoring were the Ridge Runners, Belles and Beaus, Rambling Rebels, Promenaders and 49'ers and proceeds from the dance will be used to buy special equipment for the Daniel Arthur Cerebral Palsy Center.

—*Charles Darley*

Alabama Activity

Square dancing was a highlight of the 12th Annual *Peanut* Festival in Dothan on October 21. Dothan Promonadoes, Headland Shirts &

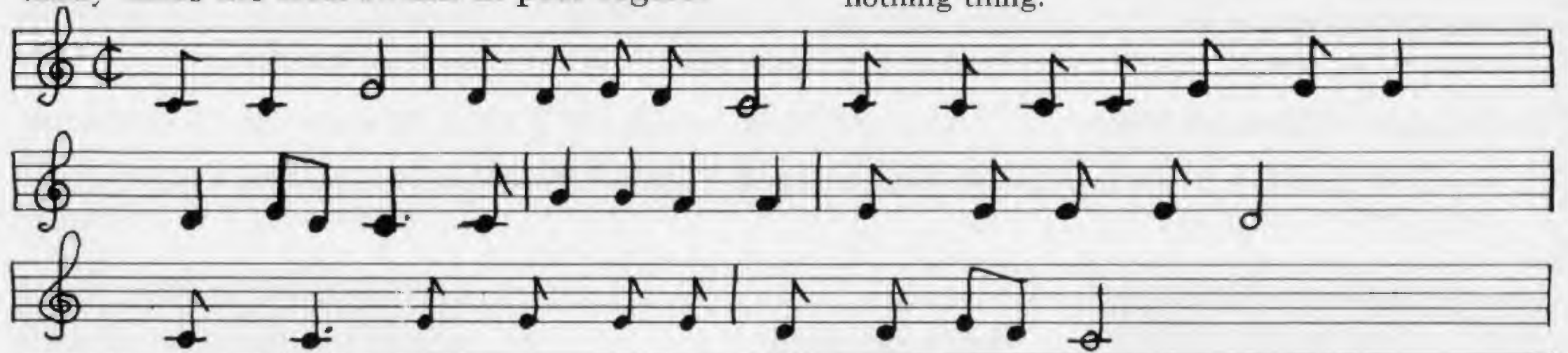


By Terry Golden, Colorado Springs, Colorado

WELL, NOW THIS TIME someone's taking a swipe at Kansas. But of course, if you're a Kansan, then it's "Texas Boys," or whatever other state you feel like running down at the moment. Pioneer life was rough — no doubt about it — especially on the women folks.

I've never heard of a hoedown tune *called Kansas Boys*, but I've heard this tune, or one very like it, used by hoedown fiddlers under other names. Speed it up a little and it makes a *good* hoedown.

Two versions appear in Carl Sandburg's "American Songbag," (Harcourt-Brace). Sandburg sees in some of the wording evidence that the song originated with people who had migrated from Kentucky. Who ever this old gal was, apparently things looked better in Kentucky now that she was no longer there. She's a pretty disillusioned old blister, and certainly holds the local swains in poor regard.



KANSAS BOYS

Hello, girls, listen to my noise,
Don't you fall in love with no Kansas boys;
For if you do, your portion it will be,
Hoecakes, hominy, and Sassafras tea.

They'll take you out on a jet black hill,
Take you there so much against your will,
Leave you there to perish on the plains,
For that is the way of the Kansas range.

When they milk, they milk in a gourd,
Heave it in the corner and cover it with a board.
Some get planty and some get none,
For that is the way with the Kansas run.

You'll live in a cabin with a bare log wall,
Never a window in it at all;
Sandstone chimney and a puncheon floor,
Clapboard roof and a button door.

When they go to church, the clothes they wear,
An old brown coat all patched and bare,
An old slouch hat more rim than crown,
And a pair of cotton socks they wear the year around.

When they go a-courtin they take along a chair;
First thing they say, "Has your daddy killed a bear?"
Next thing they say when they sit down,
"Madam, your Johnny cake is too darn brown."

When a young man falls in love,
First it's Honey and then Turtle Dove.
After you're married, no such thing, it's
"Get up and get my breakfast, you good-for-nothing thing."

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JESSIE POLKA

BOGAN

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Caller, Joe Robertson, flip inst.
1134 — BITING MY FINGERNAILS
Caller, Joe Robertson, flip inst.
1135 — HELLO MARY LOU
Caller, Joe Robertson, flip inst.

BENZ

- 1211 — WOODEN HEART
Caller, Ben Baldwin
flip inst.

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- 2314 — TWO HOOTS & A HOLLER
Caller, Lou LaKous
flip instrumental

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Stitch everything you can on the machine, including the hems. Your clothes will stand the wear and tear of square dancing that much better. Further along this line, use a little larger than medium stitch for seams that take extra wear. This will guard against the popping and snapping you may get from the little stitches. Stitch twice around the waist of a dress and then use seam tape as a guarantee against awkward rips in that vital area.

To gather, do not loosen the tension on your sewing machine; just lengthen the stitch. Make two rows of gathering threads at the top of the skirt. Gather in sections — four to a skirt, both for tighter gathers and a better fit. Pull the gathers from the back.

Make separate blouses extra long so they won't pull out. Dart them to fit snugly like a dress and be sure that in both blouses and full dresses your sleeves fit well under the arm so that you have room for action but still a neat look. An additional guarantee against blouses pulling out is snap bias tape which can be sewn to the bottom of the blouse and inside of the skirt waist band.

Don't discount inexpensive florist's ribbon as a wonderful finisher-offer for net petticoat ruffles. This can be bought in a myriad of colors, in "rainbow" ribbon which includes many colors and in silver and gold. It is water-repellent, so can stand some dunking. When it becomes limp, you can sew some fresh ribbon right on top of what's there.

Ingenuity Shows Up

In adapting available items to square dance wardrobes, remember that even the most simple, inexpensive dress will look prettier and gayer

if you are wearing a full, full petticoat underneath it. Try buying two \$1.98 tricot and net petticoats, split them down the middle and sew them together. Add some trimming and you will have a good, full petticoat for around \$5.00. Note: the petticoat should be about 2" shorter than the dress, except for sheers, when a 1" margin should suffice.

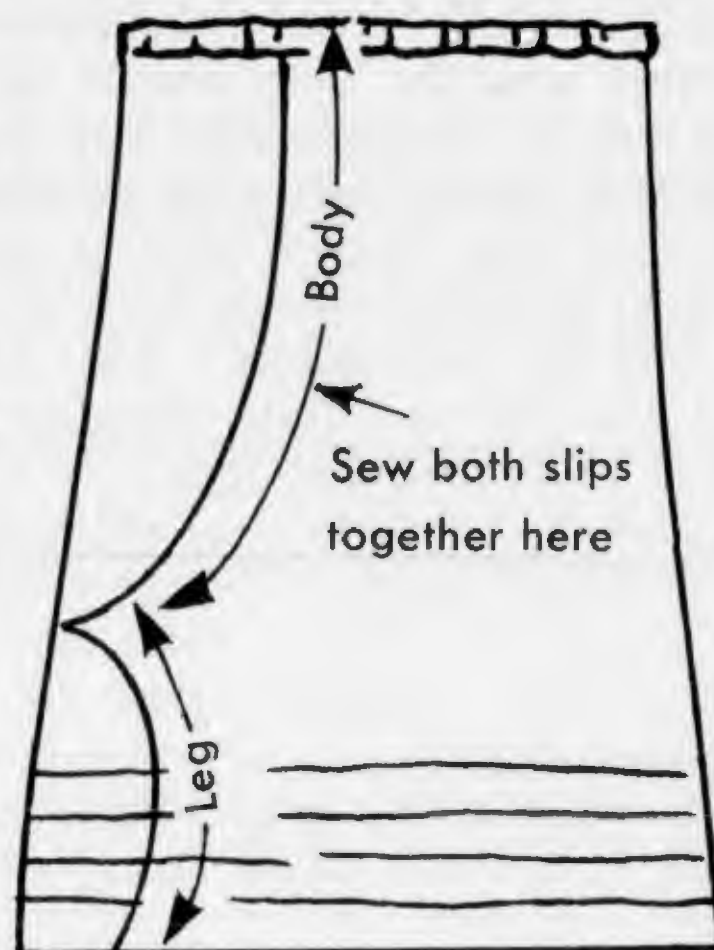
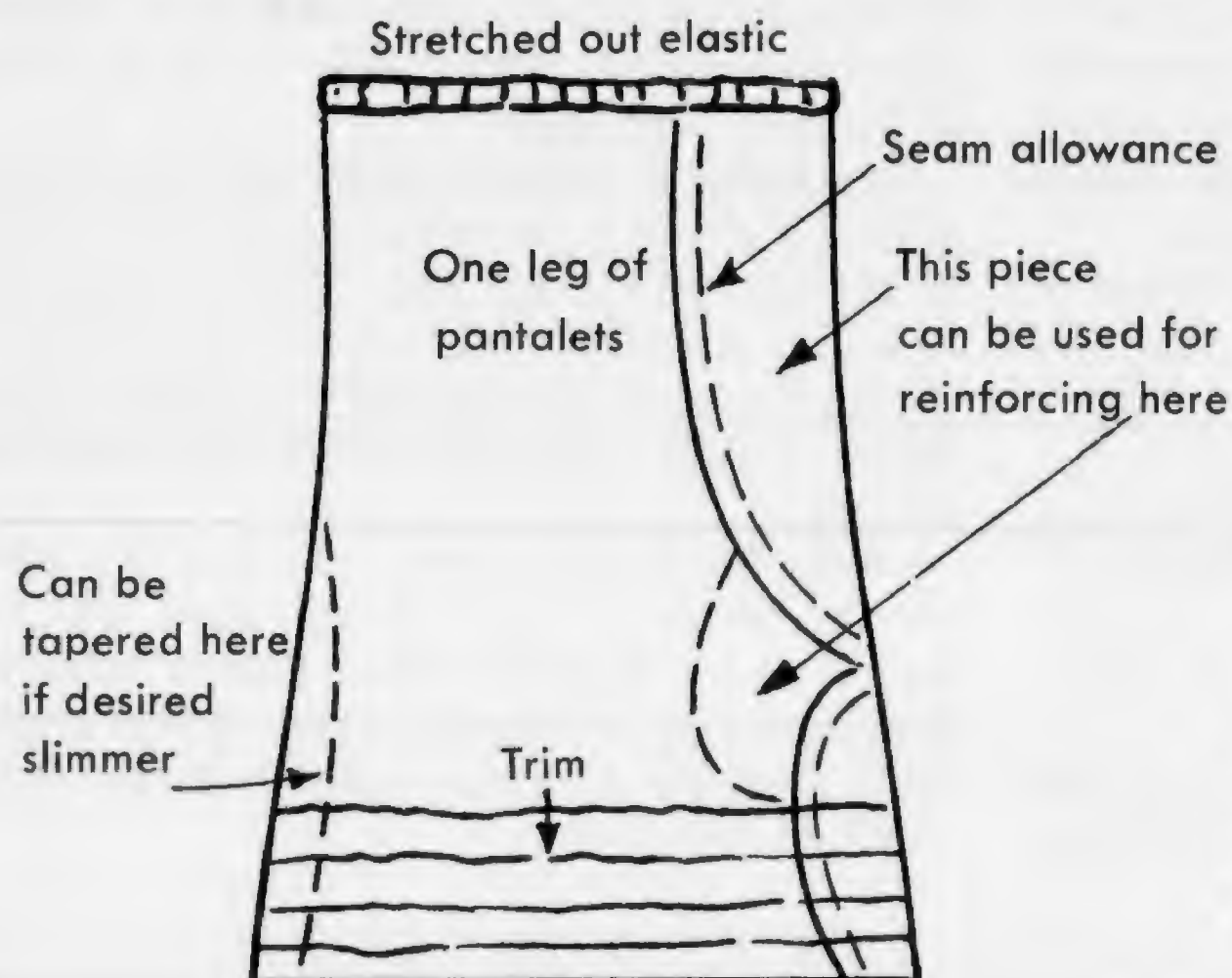
More Adaptations

Another economical adaptation idea is in making pantalets. Get two inexpensive cotton, nylon tricot or dacron half-slips to make one pair of pantalets. The trim, which would cost much more by the yard, is already on them; they come in colors to match almost any dress or petticoat. The length can be varied in the small, medium and large sizes and even the teen-age size works in some cases. They can be made as wide or as slim as you like. They can be "run up" in a hurry and come to less than \$2.00 finished.

If you prefer, you may trace a paper pattern from a pair of pantalets you like. Another method is to lay the pantalets themselves on the slip, stretch out both elastics so the material is straight and trace a pattern right on the slip with chalk, allowing for seams. If you cut on the floor you can pin the material to the rug!

After you have cut, sew the leg seams together first, with flat felled or french seams, before sewing both petticoats together to form the pantalets.

The clever seamstresses who have helped supply us with the above wealth of ideas include Mary Helsel, Jan Kronenberger, Peg Dallas, Carolyn Hamilton and Maxine Schultz.



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(As I See It — Continued from page 11)

Yearbook of Square and Round Dancing, containing all of the round dances and square dances which appeared in Sets in Order during the last year, is being readied for the printer. 1961 has been one of square dancing's greatest years and every square dancer will want a copy of this collection complete with index for his library. More about this later.

How do you say "Thank You" to folks who have contributed so greatly to your enjoyment of square dancing? On the pages that follow, square dancers from 29 states and Canada are saluted by their friends in this Thanksgiving special. Undoubtedly we'll try doing this again. Perhaps *next* November.

ARE YOU A HUI HULA HULA KUEA O'HAWAII?

If you are one of those fortunate ones who have square danced with the islanders in Hawaii you are a Hui Hula Hula Kuea O'Hawaii. Hon Wa Wat, chief-in-charge of this far-flung group, is trying to keep his roster up to date. So — would all members please send their names and current addresses to Hon? He may be reached at 1921 Fort St., Honolulu 13, Hawaii.

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IDEA

A METHOD FOR VOTING IN NEW MEMBERS

What is sometimes a delicate situation — voting new members into a closed square dance club — is handled in the fashion described here by Skip Tait of the Mavericks Club. With a club name like that, they use “brands” as well as names and maintain a Brand Book. If a couple has another couple they would like to bring into the club, they list this couple on a fresh, new page in the Brand Book, along with the places they dance. Thus, club members may seek out these other spots, dance with the prospective couple and get acquainted. When the new couple has 75% of the club membership’s brands on their page, they are sent an invitation to dance with the club and, if they seem to fit in with the group, they are invited to join. *No one* but the Keeper of the Brands (the club member in charge of the Brand Book) knows who votes for whom and no one is voted out of the club.

PARTY FUN

MORE ON FUN WITH SINGING

We’ve written about the virtues and fun to be had with community singing. Carrying this activity one step farther we’d like to add a word in favor of original song parodies. Nothing brings more delight to a group of folks than to hear a personal connection between themselves or their club and the verses of a song.

Undoubtedly within your group there are hidden poetic talents just waiting to be discovered although they may need a bit of prodding. Why not choose the theme of an upcoming dance and ask several club members to write new words to some standard tune? Such old favorites as “You Are My Sunshine,” “Smile Awhile,” “My Bonnie,” “Side By Side” and “Thanks For The Memory” are only a few suggestions that could be easily rewritten. Individuals or perhaps a chorus could present their renditions or they might provide typewritten or mimeographed copies of the words so that the entire club could participate.

Mac McKenrick, caller and owner of Mac’s Barn in Kulpville, Pennsylvania, has originated the following parody to the tune “Back In The

BADGE OF THE MONTH



Original badge ideas attract attention because they seem to fit one club’s personality so well. The All States Squares decided to emphasize the fact that members of the club came from so many different areas and achieved this by indicating the member’s home state on the map suspended from their badges. Red, white and blue colors add to the interest and to the patriotic theme.

Saddle Again.” Your club might enjoy trying it out as a preview to their own efforts.

We’re back at the square dance again
Back where a friend is a friend.
Where we dance both day and night
With our faces smiling bright,
We’re back at the square dance again.

They’ll want to dance with you.
So find your partners all
We’re going to have a ball,
And dance with that old gang again.

Whoo-pi-ti-yi-yo, dancing to and fro
Back at the square dance again.
Whoo-pi-ti-yi-ya
Let’s all be gay
Back at the square dance again.

One more word on community singing. Don’t forget that Christmas is almost here. Now is the time to watch for carol books often given away free by banks, service stations and other local stores. And say, why not write a parody on “Jingle Bells” and paste it in the front cover of those books as part of your Yuletide songfest?



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COMING NEXT MONTH

Watch for your December issue of Sets in Order. In it you will find a galaxy of Christmas ideas for party fun, decorating, etc. Also in the December magazine will be Part Two of the long-awaited Dancers' Indoctrination Manual with hints especially designed for the new dancer but lastingly applicable to all who enjoy this activity. In addition there will be all of the Sets in Order regulars, plus a few more specials well worth watching for. Remember, that's in *your* December issue of S.I.O. Now is the time to renew. Be sure you don't miss a single issue.

WANTED — OVERSEAS DANCERS

In connection with the Eleventh Annual National Square Dance Convention to be held next summer in Miami Beach, Florida, an elaborate reunion of overseas square dancers, callers and clubs is planned. All individuals and groups who qualify are requested to write Pete and June Sansom, 622 El Vedado Street, West Palm Beach, Florida. This should be quite a fine experience.



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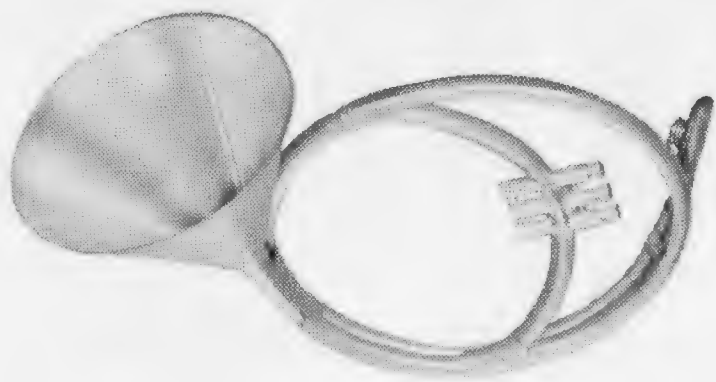
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The French Horn



The BIG BRASS BAND

Clarinet



The Trumpet



LOOKING FOR AN IDEA to dress up the entertainment on that big party? Perhaps you're having a circus party and you need something special to lead the grand march. Maybe the theme is an old time election rally or maybe your club plans a football dance. Why not include as a part of the program a full fledged brass band?

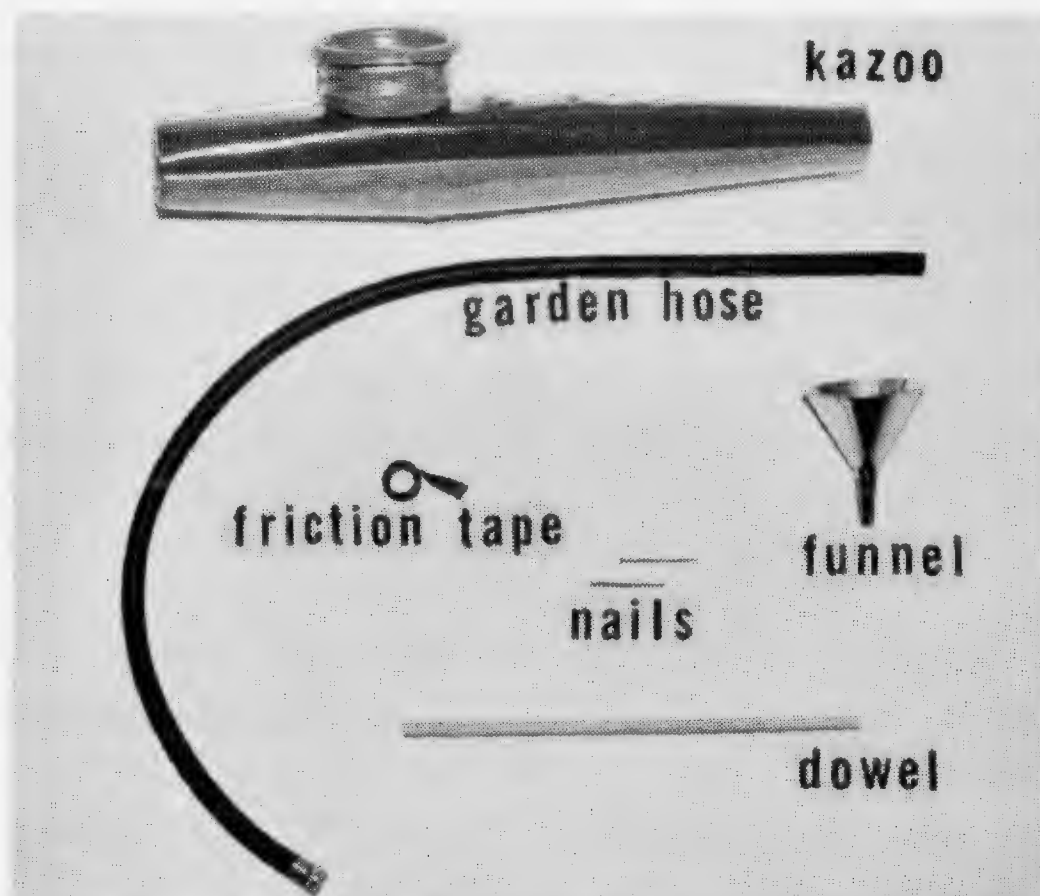
Now don't throw up your hands just yet. The idea isn't as far-fetched as it sounds. In the first place your musicians can be anyone in the club. And — they don't have to know a bit about playing a musical instrument. Try to remember back a few years. Do you recall the old "kazoo," the little whistle-shaped instrument into which you could hum a tune and it came out sounding all buzzy and pretty good, in some instances? The sound is somewhat like the paper-over-comb variety, but; well — more round. The kazoo is still with us and is the king pin of this idea.

If you want to get really gay, use the kazoo as a base and create a musical instrument around it. Say you want a "Little German Band" — a Roaring 20's Dixieland band, or any of a number of theme ideas — your kazoos will lead you along the way. All it takes is a little imagination. Here are some ideas to start you off.

The French Horn . . . You will need a length of garden hose, a funnel, friction tape, the kazoo, gilt spray paint. Wind the garden hose twice around to make a double loop; fasten it with tape; fasten kazoo in one end with tape; fasten funnel at other end with tape. Dress it up with valves made from dowels and suspended in the center of the circle of hose. Spray the whole with gilt paint. Voilà! French Horn!

The Tuba . . . You will need the same basics as for the French Horn, but a larger funnel.

Make your double loop of garden hose bigger so that it will slip around the body of your designated tuba player. Try for a fat funnel; it's very effective. Fasten kazoo to one end, big funnel to the other. To keep the loop from collapsing, run a heavy #9 wire thru the whole thing. Put your dowel valves on the front of the loop just under the kazoo. Spray with silver gilt paint.



The Trumpet . . . You will need a toy trumpet and kazoo. Remove the existing mouthpiece from the trumpet and insert the kazoo. Some of the toy instruments available are perfectly beautiful and the trumpet is one of them, shiny and brassy with a little silk tassel hanging from the valves. The valves don't mean a thing, of course; you get your sound from humming into the kazoo and it is amplified somewhat thru the trumpet. However, when you're "playing," by all means finger the valves. It looks great and may fool some of the public. No toy store? All right, make your own trumpet from a length of copper tubing and small

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Holiday Inn Ballroom, Columbia, Mo.

Nov. 3-5—11th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.

Nov. 4—South Texas Assn. Dance
Corpus Christi, Texas

Nov. 4—Ann. Northern Dist. Ill. Fest.
Y.M.C.A. Bldg., Aurora, Ill.

Nov. 5—Ranchland Guest Caller Dance
Ranchland, Camp Hill, Pa.

Nov. 9—Atlanta Fed. Guest Caller Dance
South Bend Audit., Atlanta, Ga.

Nov. 10-11—11th Ann. Callers' Assn. Festival
Nat'l. Gd. Armory, Kansas City, Kansas

Nov. 10-12—EAASDC Winter Jamboree
Luxembourg City, Luxembourg

Nov. 11—2nd Ann. Hoedowners Reunion
Casper, Wyo.

Nov. 11—N.C. Federation Fall Festival
Burlington, N.C.

Nov. 11—Rocket City Round-Up
Patton St. Armory, Huntsville, Ala.

Nov. 12—Sets in Order Subscription Dance
Ranchland, Camp Hill, Pa.

Nov. 17-18—1st Tobaccoland Round-Up
Nat'l. Gd. Armory, Raleigh, N.C.

Nov. 25—Dallas-Ft. Worth R.D. Assn. Festival
Statler Hilton Grand Blrm., Dallas, Tex.

(Continued on Page 68)



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WHY A "CLUB OUTFIT"?

By Virginia Wolf — Van Nuys, Calif.

IT MIGHT BE WISE for square dance clubs to consider some of the problems of the apparently growing trend in some areas to "look alike" by dressing in matching club costumes. Why do we want to look alike? "For publicity," might be an answer. Publicity can be bad. Is it wise to announce "here we are" in such a blatant fashion? Whom are we impressing? Square dancing is not a competitive recreation. Actions speak louder than words but sometimes it is better to speak softly. Is "identification" or personable quality the more important?

The mass effect of a group dressed alike can be pleasing. However, frequently the effect doesn't turn out as desired. Observers have been known to get a bit dizzy from watching a maze of dots or stripes. The same costumes on an exhibition group, viewed on a stage, with proper lighting, can be very pleasing to the eye. But are we all exhibition dancers?

A major problem to consider when a club decides to "look alike" is finding a costume in which style, material and color fit every individual. This is completely impossible. In attempting to come to some sort of compromise, clubs have been known to actually lose members, even disband over clothes disagreements.

It is the girls who suffer more than the men in the "look alike" groups. There are a few fortunate girls who look well in anything. Others have to be choosy as to style; colors have to be of certain shades to be flattering to varied complexions. Color is a most important

factor in a woman's appearance. Certain material patterns must be avoided by some. How impossible to find a cut, color and design that will fit everyone!

All of us desire to look our best, to be as attractive as possible. Uniformity of dress does not enable us to attain that goal. Individuality is lost. Persons who do not look or feel right in their clothes can suffer agonies in loss of confidence and with various "complexes." Most of us need all the boost we can get from feeling that we are looking our best. How much of this must we sacrifice for club loyalty?

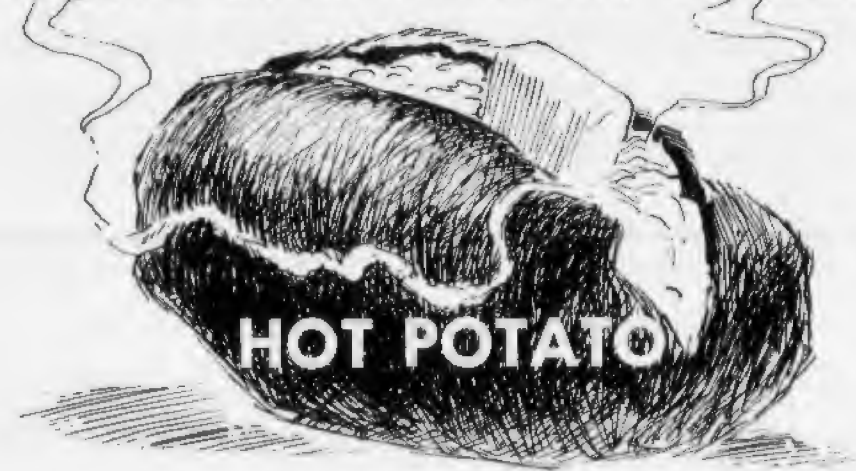
Many girls admit they "hate" their club dresses. Couples who belong to several clubs that "look alike" are able to wear little but what they see duplicated over and over again. How much sooner we are apt to tire of a new dress in this kind of atmosphere. It ceases to be "special" when there are a dozen like it. There are couples who can't afford to conform with club dress but feel they must go along with the group or be left out of club activity.

What about the fellows? Do they enjoy seeing themselves coming and going in every square on the floor? Do they consider their wives as attractive when compared to a lot of other women wearing the same thing? Do they "hate" their club outfits, too?

One thing frowned upon in square dancing is the habit of little groups keeping to themselves — little "cliques." These are emphasized by a club in "full dress." The circumstances may be quite innocent, as in many cases with cliques, but how are we to know?

If your club is considering a club costume or if you are already in this category, put a little thought into the reasons for such activity. It might be wise to have a discussion group with all members concerned. Give them a chance to air their real feelings on the subject. Better still, have them fill out a questionnaire with no signature. It can be most enlightening. Let's be honest with ourselves. Before adopting a "club costume" be sure it is really desirable, not just "keeping up with the Jones club." Think it over carefully!

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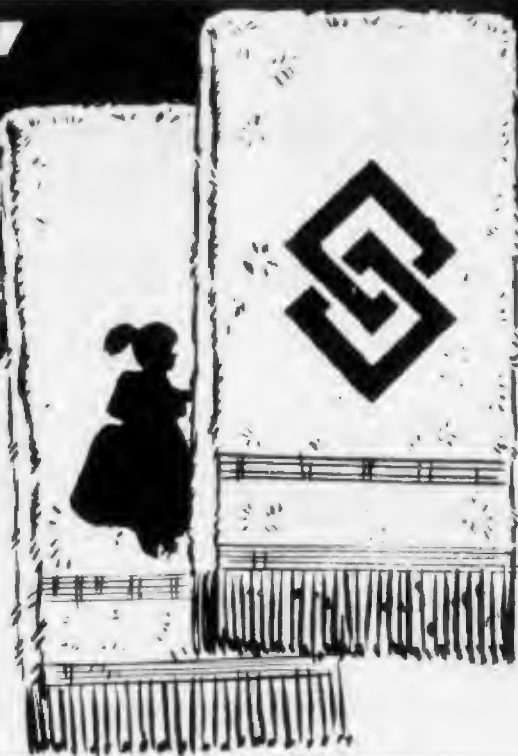
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(Continued from Page 67)

Nov. 25—San Antonio Assn. Guest Caller Dance, San Antonio, Texas

Nov. 25—Wee Bee Squares Autumn Whirl Townsontown Jr. H.S., Towson, Md.

Nov. 26—Area Council Fall Festival Jackson, Mich.

Dec. 3—Guest Caller Dance Ranchland, Camp Hill, Pa.

Dec. 31—New Year's Eve Square-Up UMC Ballroom, Boulder, Colo.

• ROUND DANCE ANALYSIS •

The latest analysis done by Sets in Order

to ascertain "up and coming" rounds reveals the following, chosen by round dance instructors across the nation: For Square Dancers; When Lights are Low in first place, followed by My Baby Just Cares for Me, Clarinet Capers and Missing You. For Round Dancers (more difficult routines); Vien Vien out in front, then Mean to Me, Lonesome Mama and Never Say Never. The "spread" of choices was greater than usual with about 30 dances receiving only one vote. This may indicate another "flooding" of the round dance field, a situation which is certainly to be deplored.

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**STYLE
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THE SQUARE DANCE BALANCE



THE TERM *balance*, though quite commonly used in some of America's earlier dances (i.e. Contras, Quadrilles, etc.) is almost lost in today's form of square dancing. The motion of the balance, however, remains as a definite part of the contemporary scene and will crop up several times in a typical evening's program.

Referring to Webster, the definition of the verb "balance" includes this description: "In dancing, to approach and recede from; as, to balance partners." In many areas this movement was used as a form of partner acknowledgment — in place of a bow and curtsy.

The man and his partner would face—standing a foot or so apart (1) and in two short



In another type of balance referred to by some as the "step — swing" or "New England" balance, couples face (as in 4), hold right hands and simultaneously each person steps on his right, putting his weight on that foot and then swing brushes the left foot across the right. Finishing the brush, the left foot is returned to place, the weight put on it and the right foot is swept across in front.

This same balance may be done with couples facing the same way (as in the "Buffalo Quadrille"). Step right — count one, brush left — count two (5), step left — count three, brush right — count four (6).

This type of balance can be executed quite lightly with the brushing foot barely touching the floor; it may be done with a light springing motion as a modified pas de basque; or it can be a rather boisterous thump clumper where the entire body is allowed to go into orbit for a fraction of a count and then thunder to the floor with all the body weight behind it. This last may be fun for some but it won't last (neither will the floors).

As a practice drill form a circle of couples facing in with hands joined. Step to the side with the right and place the weight on that foot (count one), then lightly close the left to the right (count two). Next, step to the left, putting the weight on the left foot (count 3) and finally close with the right (count 4). With the circle moving together even those having difficulty will get the idea. This drill may be expanded to include the step brush (see above) or the pas de basque.



walking steps (or one two-step) would move together (2). To complete the balance they would move away in two counts. Often this would be repeated for an eight beat balance.

Looking down on an entire square doing this balance, one would see each couple balance forward (3) and back (4) in perfect unison.



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Additional Dealers on Next Page

around—corner all eight chain— circle left—whirlaway—grand right and left—box the gnat—girls star left—box the gnat—promenade. (Figure) Head couple up and back—star thru—California twirl—right and left thru—dive thru—square thru—separate round one to middle—star thru—cross trail—corner swing—promenade—four ladies back track—twice around—do sa do—promenade.

Comment: Music is adequate and has good rhythm. Dance pattern is wel timed and tune has good swing. Chuck's calling has nice style but balance with music is weak.

SWEET SUE — Belco 101

Key: F

Caller: Jerry Adkins

Music: Standard 2/4

Tempo: 128

Range: High HC

Low LC

Instruments: Clarinet, Guitar, Bass, Piano
Drums, Violin

Synopsis: (Break) Allemande—right hand turn partner—girls star left once around—box the gnat—gents star left once around—do sa do—swing corner—allemande—pass one—promenade home. (Figure) Heads up and back—half square thru—star thru—right and left thru—two ladies chain—turn full around and chain with next two—circle eight—allemande—do sa do—promenade.

Comment: Music is dominated by guitar rhythm. Piano choruses are good. Dance is fast moving and break is quite close timed. Jerry's calling is lively but music overbalances voice in places.

BILBAO MOON — Grenn 12040

Key: A flat

Caller: Earl Johnston

Music: 2/4 Jazz

Tempo: 130

Range: High HC

Low LC

Instruments: Clarinet, Piano, Drums, Bass,
Guitar

Synopsis: (Break) Allemande—do sa do—circle left—allemande—right and left grand—do sa do—promenade. (Figure) Heads right and left thru—whirlaway—half sashay—star thru—eight chain thru—corner swing—promenade.

Comment: The tune and dance pattern are fast moving and interesting. Good singers should be able to follow the melody. Some of the

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and Ed has become one of the most influential and significant figures in the contemporary square dance scene. Nobody in today's square dance picture has worked harder at placing square dancing in its proper perspective than has Ed.

One of the first callers to hit the travel circuit, he set out on a crusade to help develop a strong and permanent activity. With his motto, "Comfortable dancing in the proper spirit," Ed has given lasting square dance pleasure to square dancers in virtually every state and Canadian province. Continually in demand by leaders' groups, he has contributed his own brand of homespun wit and wisdom in spots that have developed into strong, healthy square dance communities.

Busy Man

Contributor of many well-timed classic square dances, author of articles on the subject, advisor in many of the nation's top square dance areas and for many of the leading square dancing events (his was the inspiration behind the first National Square Dance Convention in 1953), featured caller on square dance recordings (SIO, Balance — his own label — and Decca) and inspiration to blossoming callers across the land, Ed has been truly a guiding hand during this past decade.

Ed has the ability to express the true feelings of square dancing. As a result many of his quotes have been used in square dance manuals and textbooks. Here for instance is an oft-quoted Gilmore definition: "A good dancer is one who dances automatically. He hears a command, translates the command into action, executes the figure without actually being conscious of having done the figure. This automatic reaction can only be achieved with practice, practice, practice."

Eleven months out of the year will find Ed and Drusilla, his wife, living out of suitcases and traveling from one end of the country to the other. The good Ed has done and continues to do will indeed be reflected in the strength of future square dancing in coming years. We feel privileged to dedicate our cover and this issue to him.

Europe for Dancers

GATHER 'ROUND. As much as I might protest showing home travel movies, you must let me tell you about our safari—our recent square dance trip to Europe, that is. In case you haven't

heard it before, Becky and I are quite strong advocates of the value of square dancers traveling together and this recent experience has served to underline our feeling even more.

What a time we had! — 32 of us, all square dancers, all from California. We left Los Angeles via the Polar Route on an SAS jet bound for Copenhagen, Denmark, last August 12. The trip was a success before it ever started. We'd been planning and talking and dreaming the three-week junket for almost a year and as we left Los Angeles it seemed like just a continuation of an experience that had already given all of us so much pleasure.

Copenhagen — home of Hans Christian Anderson, the Little Mermaid statue, Tivoli Gardens; an impromptu square dance in a little tearoom on the rain and wind blown shores of the North Sea.

Then on to Norway. Smorgasbord for breakfast, bright knitted woolen sweaters for almost everyone in the crew, three memorable days by boat and bus along the fjords, Bergen to Oslo.

Dancing? We were all dancers. Many of us dance at home from two to five nights each week, but this was our opportunity to see the world and to enjoy it even more because we could share it with a group of square dancing friends. But there were some unusual square dance occasions. With the cold wind coming down from the glaciers, those of us enjoying the beauty of the fjords found there was no better way to keep warm than by breaking out a fast-paced bit of dancing on the deck of our steamer. Then, once while being entertained by a group of Norwegian musicians and dancers in a small folk village, we had the double pleasure of dancing their dances with them, following which we included members of their group in a brief but enjoyable tip of American square dancing. The old gentleman playing the Hardanger violin spoke no English but came out with enough of Rakes of Mallow to give us a lot of fun.

From Norway by jet to England. We spent some time renewing acquaintance with members of the British square dance group and making rather elaborate plans for the junket next year.

One of the delights of our entire trip was a surprise invitation into a lovely English country home where all of us were treated to afternoon tea and where we tried our best to

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Additional Dealers on Previous Pages

Dance pattern is conventional and timed okay.
Bob's calling is clear and melodious.

EVERYBODY'S SOMEBODY'S FOOL — Old Timer 8172

Key: G Tempo: 119
Caller: Wayne West Range: High HB
Music: Smooth 2/4 Jazz Low LD
Instruments: Saxophone, Piano, Drums, Bass
Organ

Synopsis: (Break) Circle left—reverse to single file—gents backtrack twice around—box the gnat—weave the ring—do sa do—left allemande—promenade. (Figure) Ladies chain 3/4—promenade—heads wheel around—star thru—half square thru—bend the line—square thru—swing corner—men star left 3/4 round—promenade home and swing.

Comment: Music is quite slow; however, the figure is quite close timed so increasing the speed may not be possible except when calling to experienced dancers. The tune has a simple melody and does not cover a great deal of range. Wayne's calling is clear.

GEORGIA ON MY MIND — Top 25021

Key: D flat Tempo: 130
Caller: Curley Custer Range: High C
Music: 2/4 Ragtime Jazz Low D
Instruments: Clarinet, Drums, Piano, Bass,
Banjo, Guitar

Synopsis: (Break) Triple allemande—grand right and left—do sa do—allemande—do sa do—allemande—promenade. (Figure) One and three half sashay—box the gnat—right and left thru—cross trail round one—star thru in middle—frontier whirl—cross trail—allemande—do sa do—swing corner—promenade.

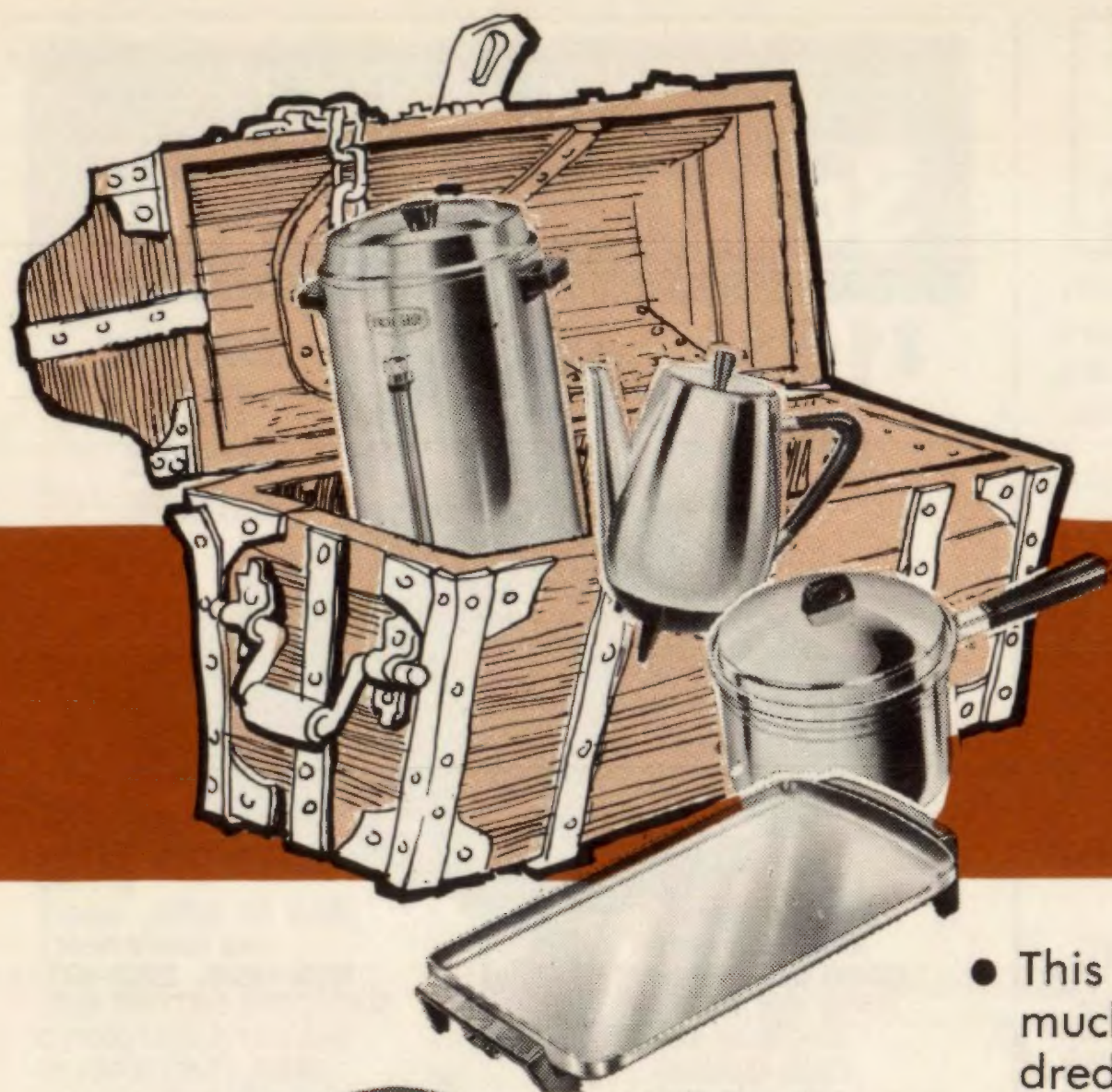
Comment: Tune and music is very jazzy. Call is "wordy" and will take practice to fit words to music. Dance is close timed and fast moving but experienced dancers will enjoy it. Curley's calling has swing.

MY BABY JUST CARES FOR ME — Top 25022

Key: E flat Tempo: 125
Caller: Joe Turner Range: High HD
Music: 2/4 Ragtime Jazz Low LB
Instruments: Clarinet, Guitar, Piano, Bass
Banjo

Synopsis: (Break) Allemande—right and left then four gents star across—opposite girl allemande—right and left grand—do sa do—box the gnat—pull by to allemande—promenade. (Figure) Head couples right hand star once around—same two right and left thru—pass thru—round one—right and left thru in middle—whirlaway half sashay—box the gnat—pull by to allemande—pass partner—swing next—promenade.

Comment: First part of figure uses new basic "uncouple" but gives alternate wording. It is still not directional unless dancers are familiar with this maneuver. Music is jazzy and has good rhythm. Dance is quite "wordy" and caller will have to adjust to fit tune. Timing is conventional. Joe's calling is danceable.



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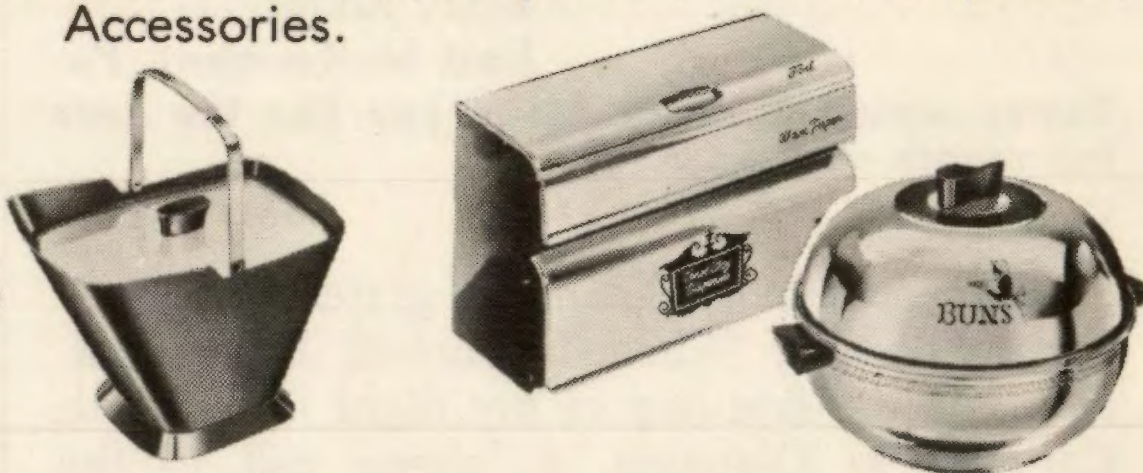
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(Closer) Swing — circle left — sashay corner — partner do sa do—allemande—weave ring—do sa do—swing—promenade swing.

Comment: Figure has 48 measures, the closer 32. Tune is a definite "Western" and music uses a "fiddle" lead most of the time but does have some interesting guitar work. Dance is well timed McCoslin's calling is clear.

HOOP DEE DOO POLKA — Sunny Hills 168 ★
Key: Break-C, Figure-F
Caller: Max Normando
Music: Standard Western 2/4 **Tempo:** 127
Instruments: Accordion, Banjo, Piano, Guitar Bass

Synopsis: Complete call printed in Workshop
Comment: Call is well metered (words fit music). Music is quite adequate and dance pattern is well timed. Max calls in a clear, concise manner.

THAT OLD GAL OF MINE — Benz 1210

Key: A **Tempo:** 124
Caller: Lee Sturgis **Range:** High HC
Music: 2/4 Smooth Jazz Low LA
Instruments: Saxophone, Piano, Drums, Bass, Violin

Synopsis: (Intro) Do sa do corner—see saw partner—circle left—break and trail single file—girls back track twice around—box the gnat—pull thru—left allemande—promenade home and

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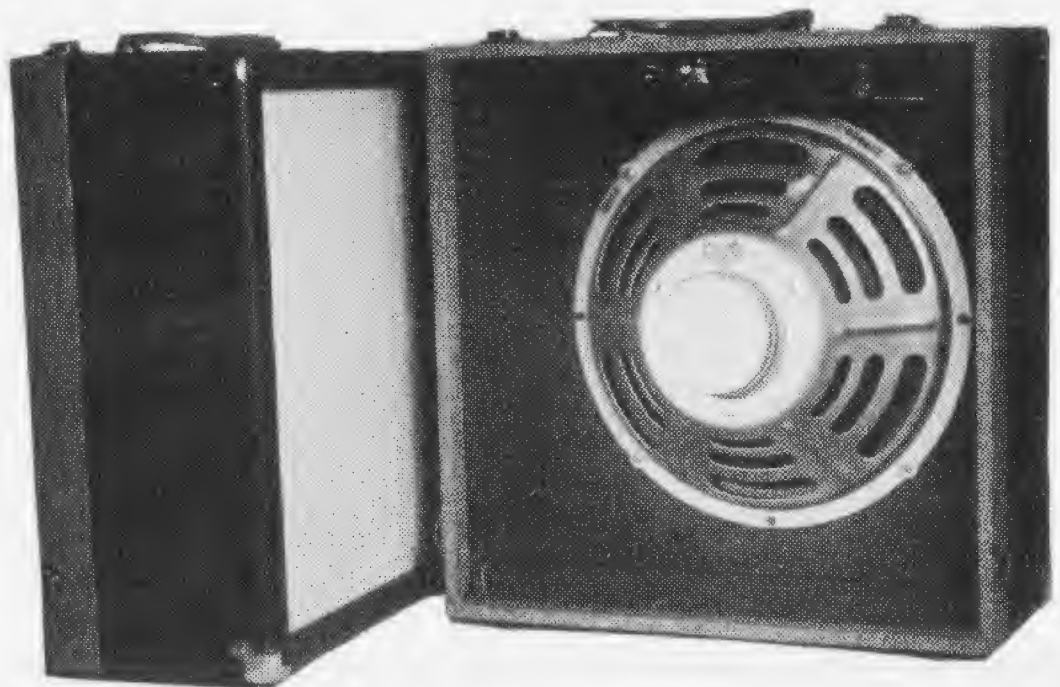
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changes. Music is of usable fidelity and band is small.

LONESOME WALTZ — (flip side to above)

Music: Saxophone, Piano, Bass, Violin

Choreographers: Lee and Maxine Sturgis

Comment: Tune is "Are You Lonesome Tonight."

A relatively easy waltz routine with several parts repeating. Dance has no outstanding "gimmick" but flows easily. Music uses a small band.

DOODLEY DOO MIXER — Grenn 14031

Music: Banjo, Piano, Drums, Bass, Clarinet

Choreographers: Mildred and Alvin Boutillier

Comment: A lively two-step mixer with a simple fourteen measure pattern (six changes). Music is very good.

AIN'T-CHA GLAD — (flip side to above)

Music: Piano, Saxophone, Trumpet, Bass, Drums, Clarinet

Choreographers: Larry and Thelma Jessen

Comment: Music features interesting piano work.

A conventional two-step with a thirty-two measure routine (first eight are repeated).

CONTRA

HILLS OF HABERSHAM — Shaw 181-182

(Love's Dream After the Ball)

Music: Piano and Organ (Bergin)

Caller: Don Armstrong

Comment: A waltz contra written by Mary and Fred Collette. The dance is simple and should be an excellent one to use to introduce this type of dance. On the flip side Don Armstrong cues the dance.

HOEDOWNS

OVER YONDER — Lore 1013

Key: G

Tempo: 132

STAR FLICKER — Lore 1012

Key: A

Tempo: 134

Music: Drums, Guitar, Bass, Violin, Accordion

Comment: Both have exceptionally heavy guitar and drum rhythm. "Over Yonder" uses accordion playing primarily a chord pattern. "Star Flicker" uses a fiddle in traditional manner. Fidelity is of usable quality. Flip side of both have a patter call by Max Engle.

HOPPIN' SATAN — Sunny Hills 169

Key: D

Tempo: 136

CABBAGE HASH — (flip side to above)

Key: A

Tempo: 136

Music: Violin, Guitar, Bass, Piano

Comment: "Hoppin' Satan" is "Up Jumped the Devil" and "Cabbage Hash" is "Boil the Cabbage Down" played in traditional manner on a good quality recording. Tempo is fast.

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**Name also suggested by Don
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Thanks to our caller and his wife
Joe and Ella Spacek
From Virginia Cottrell
Dime Box, Texas



EXPERIMENTAL LAB



NOT ALL OF THE EXPERIMENTAL FIGURES used in this section need be new. As a matter of fact, there are a number of movements which have been exposed briefly in the past and then forgotten simply because the need for them had not yet presented itself. Today, perhaps, with the great complex of dance material, some of these movements might be unearthed and polished off.

Here is one that has popped up several times. We find it in the Callers' Workshop Notes of the Dancers Association of Northern California, dated September 1957.

ROLL BACK

(Author Unknown)

When a couple is standing in front of another couple, the front two dancers will separate by rolling away from each other and go in back of the couple that was standing behind.

From the starting position, one couple standing behind another (1), the lead couple separates (2) and moves back and around the trailing couple to finish behind them (3). During all of this the trailing couple has moved forward to allow room behind them.

The similarity of roll back to substitute (Sets in Order, May 1961) is interesting as both movements are interchangeable. You will remember that in the case of substitute, the lead couple made an arch and moved back as the trailing couple ducked under (4). The awkward aspect of going under the arch is eliminated in the case of roll back.

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

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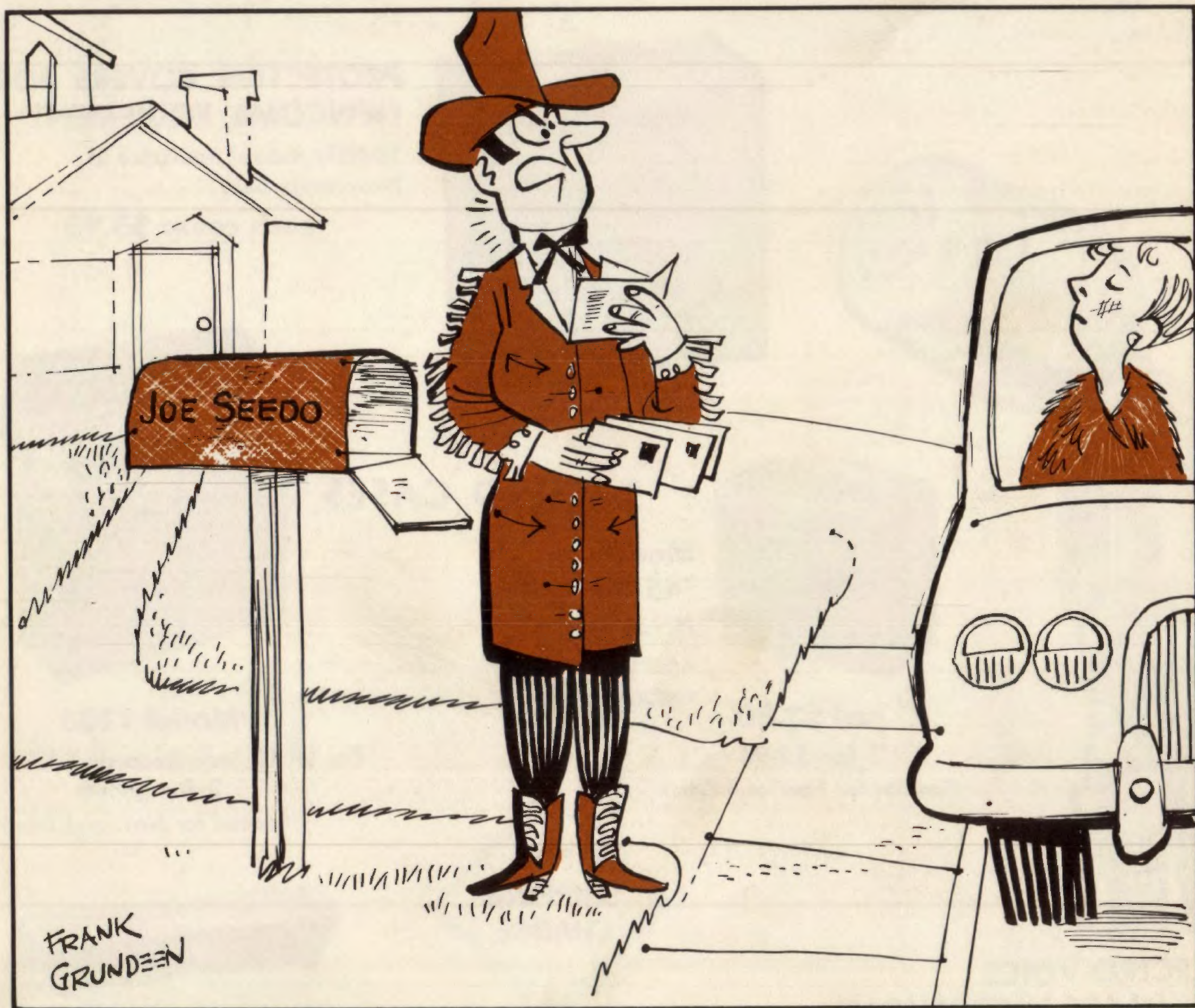
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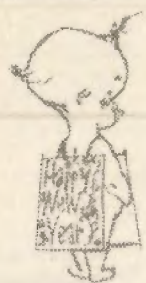
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